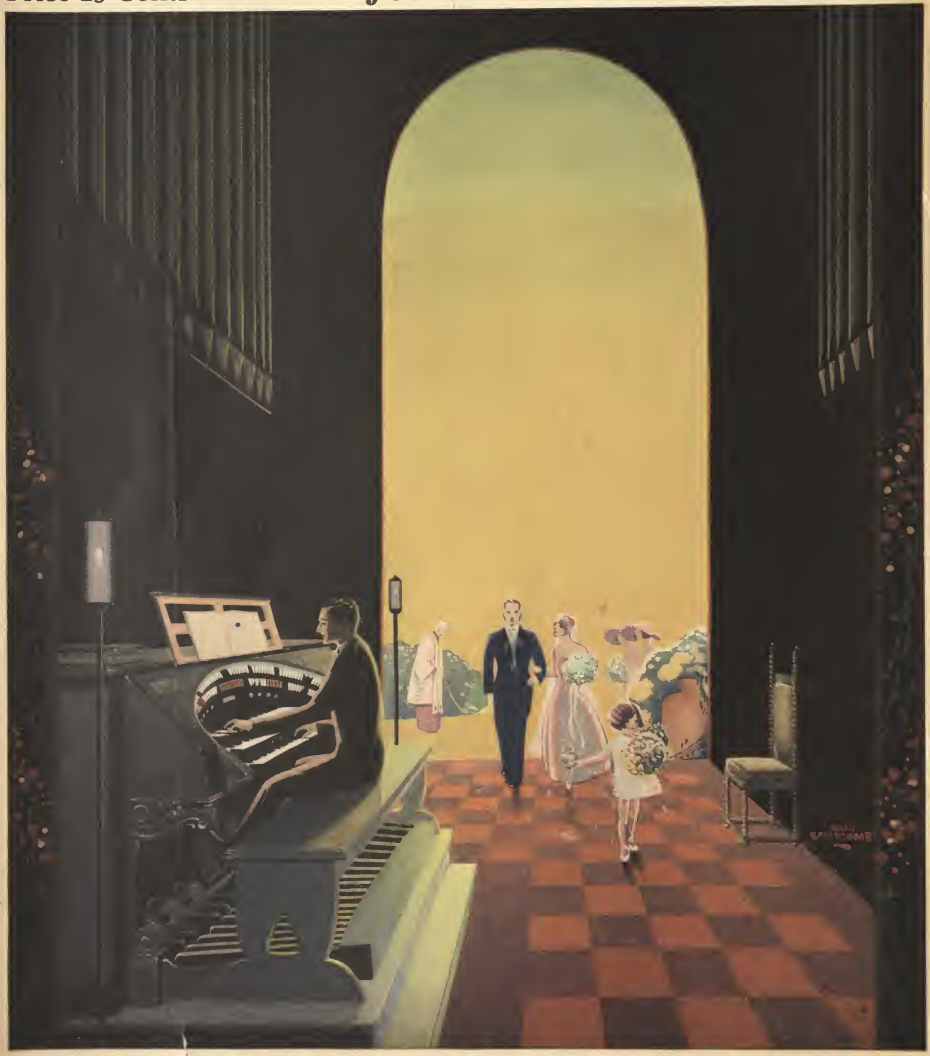MUSIC STUDY EXALTS LIFE

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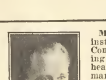
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The World of Music

Thaddeus Rich, for twenty years the concertmaster of the Philadelphia Orchestra, has offered his resignation, to take effect at the close of the present season. Mr. Rich is a violinist of the highest attainments and for some years has been dean of Temple University Conservatory. He holds high place among native American musicians and leaves orchestral activities in order to be able to devote his time to concert work as soloist and in ensemble.


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THADDEUS RICH

The North Shore Festival Association announces a prize of one thousand dollars for an orchestral work, and one of five hundred dollars for an American cantata for children's voices, in the latter announcement, if the successful work for children's voices has accompaniment for only piano instead of for orchestra, the prize will be three hundred dollars.

A Complete French Opera Company, assembled in France, will tour the United States next season, according to latest reports. Mrs. Oscar Hammerstein, widow of the famous impresario, is responsible for and back of the enterprise.

The Annual "Messiah" Festival at Lindsborg, Kansas, took place this year from March 28 to April 4. Three performances of Handel's immortal masterpiece were given, and with them were recitals by the Flonzaley Quartet, by Claire Dux, and by Pasquina Giannini, as well as a number of programs by the talent of Bethany College.

Cyril Scott has finished an opera in one act, *The Shrine,* and also a fantastic comedy, *Smetse Smee,* the latter inspired by a Flemish legend. He is reported to be at work on a grand tragic opera in three acts.

A Film of the "Rosenkavalier" of Strauss was given in London in April, the composer making the journey there to direct the music which was selected from his opera score.

"The Peace Angel" by Siegfried Wagner, written some ten years ago, had its first public performance at Carlsruhe on March 11, and met with a kindly reception.

The Young Artists' Contest of the National Federation of Music Clubs will be held at Philadelphia on November 6-10, when competitions will be held for Soprano, Contralto, Tenor and Baritone voices, and for Violin, Violoncello, Piano and Organ players. Particulars from Mrs. E. A. Deeds, Moraln Farm, Dayton, Ohio.

James F. Claffey of Boston, won the one thousand dollars prize in the recent "Old Fiddlers' Contest." And now Uncle John McKenny, eighty-three-year-old fiddler of Farmington, Maine, while maintaining that he thinks the judges in the past tournament tried to be fair, has challenged Mr. Claffey to meet him in a trial of skill with the public of Boston as judges.


MARCEL DUPRE

Marcel Dupre has been appointed by the Ministry of Fine Arts to the post at the Paris Conservatoire left vacant by the late Eugene Gigout. Since winning his first student's prize at the Paris Conservatoire, M. Dupre has taken all the awards available in music at this famous institution, including the *Grand Prix de Rome* in 1914. His playing from memory of the entire organ works of Bach, at a series of recitals at the Conservatoire and the Trocadero, first brought him to world-wide attention.

The Glee Club of Wesleyan University of Middletown, Connecticut, won first place in the tenth annual intercollegiate Glee Club Contest held in Carnegie Hall, New York on March 6th, with 268.6 points to its credit out of a possible 300. Fifteen colleges competed, Princeton winning second place and the University of Kansas third.

Mrs. N. Auerbach, so long an honored instructor in the piano department of Peabody Conservatory, Baltimore, Maryland, is now living at a very advanced age and in feeble health, at her former home in Duntzic, Germany.

The University of Illinois Concert Band is now in its thirty-sixth season and on its sixteenth annual tour.

Vlndimir Shavitch, conductor of the Rochester Symphony Orchestra, will conduct concerts of the London Symphony Orchestra and the Pasdeloup Orchestra of Paris, in the near future. Mme. Shavitch (Tina Lerner) accompanied him on this.

Weber's Home in Hosterwitz, near Dresden, at the time he wrote "Der Freischutz" and "Euryanthe," is about to be acquired by the Historical Society of Saxony, to be preserved as a memorial to the composer.

Four Prizes Aggregating One Hundred and Fifty Dollars are offered by *The Diapason,* for the best papers presented at the next meeting of the National Association of Organists. First prizes of fifty and second prizes of twenty-five dollars each are offered for papers on Organ Playing and on Organ Building.

Franz Kneisel, eminent violinist, for many years a prominent figure in the musical life of the United States, and especially in the developing of an appreciation for chamber music, died in New York on March 26. Born in Bucharest, January 26, 1865, Mr. Kneisel came to this country in 1884, to become concertmaster of the Boston Symphony Orchestra; but his love for the more delicate art led him away from this position to devote his time almost entirely to the Kneisel Quartet.


FRANZ KNEISEL

The Philadelphia Orchestra is to make a tour of Europe in the spring and summer of 1927, according to plans of its management; and already ninety thousand of the necessary one hundred and fifty thousand dollar guaranty fund is subscribed.

In the Third Annual International Music Festival recently held at Boston, the first prize of $250 was awarded to the Polish chorus; the male chorus prize of $250 to the Scottish chorus; the second prize of $100 for mixed voices, to the German chorus; and the third prize of $50, to the Finnish chorus.

Ewing Underwood Smith, youngest and last to survive of the sons of Dr. Samuel F. Smith, author of the words of "America," died March 31st, at his home in Pasadena California.

$10,000,000 from the "Messiah" is estimated as a conservative figure for the royalties the British Government would have received from performances of this favorite oratorio, had even a very small royalty been imposed as is done in some European countries for similar works on which the copyright has expired, the receipts being used for encouraging the arts.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

Mr. Scott Skinner, of Aberdeen, aged eighty, and Mr. John Wiseman of Bantry, County Cork, crossed the Atlantic to participate in the recent "Old Fiddlers' Contest" at Lewiston, Maine.

Herbert Forrest Odell, editor and publisher of the *Crescendo,* devoted to the interests of stringed instruments, died in Boston on February 25. As a teacher, composer, editor and publisher, he had been a wonderful influence in the raising of the standards in the particular field of music to which he was devoted, as well as to musical culture in general.

Sophie von Sauer, widow of the famous composer of Opera-comique, died recently at Vienna, at the advanced age of eighty-five. Once popular as a singer in light opera, she was the composer's second wife and after his demise devoted herself to establishing a von Sauer museum in a village near Vienna. Among his thirty-one comic operas and operettas and one hundred and eighty other stage works of various degrees of levity, "Pique Dame" and "Boccaccio" are best known in America.


FRANZ VON SUPPÉ

The Great "Rosaria" Pageant, planned for this summer in Portland, Oregon, has been postponed one year on account of the decision to build a new Stadium on the site formerly used for this event.

In the Metropolitan Opera Season which closed in New York on April 17, there were one hundred and ninety-seven performances of forty-eight works by twenty-eight composers. Italian composers led with ninety-eight performances, Germany followed with forty, France with thirty-three, Russia with eleven, America with six, Czecho-Slovakia with five and Spain with four. "Fidelio," "The Magic Flute" and "Tarandot" are welcome rumors for the repertoire of next season.

The Pulitzer Musical Prize of Fifteen Hundred Dollars has been awarded this year to Mrs. Charles H. Marsh of Redlands, California, the first time it has been won by a woman. The award is made to "the student of music in America who is deemed to be the most talented and deserving, in order that he (sic) may continue his studies with the advantage of European instruction."

A Beethoven Festival was held at Amsterdam, Holland, from May 2 to May 15. Willem Mengelberg, leader of the Concertgebouw Orchestra, and well known in America through his work as guest-conductor of the New York Philharmonic Orchestra, was director of the celebration.

The Bicentenary of the Birth of Dr. Charles Burney, eminent English organist, composer and musical historian, was celebrated on April 11, at Chelsea Hospital, London, where he was organist during the last thirty-one years of his life.

"The Immortal Hour" by Rutland Boughton, had its American premiere at the new Grove Street Theatre by the newly organized Open Players of New York, on April 6, with Alberto Bimboni conducting. The press was divided as to the advisability of the work to American audiences, with the balance probably slightly in favor of the negative.

The Tenth Biennial Prize Competition of the National Federation of Music Clubs announces: $1,000 for a Symphony or Symphonic Poem; $500 for a Three Part Chorus for Women's Voices; $200 for a Trio for Violin, Violoncello and Piano; $100 for a Violoncello Solo; $100 for a Song and $100 for a Harp Solo. Particulars from Mrs. Charles Cooper, Peabody Institute, Baltimore, Maryland.

Cautin, Iudia, has a Symphony Orchestra in thriving condition. Its recent programs have contained such modern works as "L'Apres Midi d'un Faune," Elgar's "Enigmatic Variations," Grainger's "Incolet on the Strand," and Moussorgsky's "Kopak." The Bombay Symphony Orchestra has given ninety-six concerts during the last three years. Hail, India!

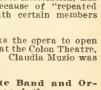
The Ojai Valley Prize of one thousand dollars has been awarded to Albert Huybrechts of Brussels for his string quartet which was performed for the first time on April 15, at the recent Ojai Valley (California) Festival. Honorable mention went to Arthur Farwell of Los Angeles, and Jean Rivier of Paris.

Walter Damrosch in the last week of March, conducted a concert of the Symphony Orchestra of Madrid, in the Comedia Theatre, King Alfonso, Queen Victoria, the court, and many of the musical world of the capital were present. It was the first time that an American conductor had led this organisation; and Mr. Damrosch was most cordially received.

The First Mozart Operatic Festival ever held in America was given in Cincinnati in the first week of May, when "Don Giovanni," "Cosi Fan Tutti," and "The Marriage of Figaro" were interpreted in English by the Hinshaw Opera Company.

Approximately Three Hundred and Ninety Thousand music lovers listened to orchestral concerts in New York City during the season just coming to a close.

Jean Sibelius has received a commission form the New York Symphony Orchestra to write a symphonic work to be presented next season, with Walter Damrosch conducting. This continues the lively season this season with George Gersh win's *Porgy* and Deems Taylor's *Jurgen.* Sibelius has done more than probably any other man of his nationality to popularize the artistic achievements of his country.


JEAN SIBELIUS

Mrs. J. J. Carter, founder of the Hollywood Howl Symphony Concerts Association, has resigned as president, because of reported differences of opinion with certain members of the executive board."

Boito's "Nerone" was the opera to open the three months' season at the Colon Theatre, Buenos Aires, on May 22. Claudia Muzio was *Asteria.*

The Oklahoma State Band and Orchestra Directors' Association was organized recently at a meeting held at Oklahoma City. Oscar J. Lehrer is State Chairman and a drive will be made for a state band law.

The Swift and Company Prize of one hundred dollars is offered this year for a setting for male chorus and with piano accompaniment, of the poem, "The West," by Clinchester Carpenter. Particulars from D. A. Clippinger, Kimball Hall, Chicago.

(Continued on page 477)

A NEEDED WORK IN A NEGLECTED FIELD

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THE ETUDE MUSIC MAGAZINE
"Music for Everybody"

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This book gives numerous illustrations showing how to adapt real piano accompaniments to hymn-tunes. This is an interesting subject to all pianists and this book will help those who should become more proficient in playing religious songs in which the piano accompaniment is lacking.

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THE ETUDE

JUNE, 1926 | Single Copies 25 Cents | VOL. XLIV, No. 6

The Great Adventure

EVERY now and then some one writes us this sort of a letter:

"I am twenty-eight years of age. All my life I have wanted to study music. When I was twelve years old my father said that I might study during the following winter. He died in October and mother was unable to pay for the lessons. I went to work when I was thirteen and have worked hard ever since. Now I am married and have two children. I have been fortunate in business and have learned a great deal of music through reading THE ETUDE and listening to the talking machine and the radio. Somehow I am not satisfied. I want to play, myself. My wife laughs at me when I tell her my ambitions. She thinks my hands are too stiff and that I will be too tired to stick to it in the evenings. She plays a little and I envy her every time I see her fingers hopping over the keyboard."

We know of hundreds of such cases and have asked many of our correspondents to report their progress from time to time. Some few were unable to "make a go of it." They represent those music-loving people who seem to be born without proper receptivity or proper means of muscle and brain co-ordination demanded by music study.

On the other hand we know of hundreds who have started after the age of twenty-five and who have found in music study one of the great adventures of their lives. Stiff hands become elastic with intensive training; sluggish mentalities are whipped into action by the wonderful rhythmic drive of music; mother finds new charm in life and father begins to understand hundreds of new beauties that he hears over the radio.

The article by Mr. John M. Williams in this issue will be found of very great aid to those who have had this ambition but who have been afraid to start upon the great adventure.

Musical Missionaries

ONE OF the speediest ways of interesting the average present day audience of Rotarians, Kiwanians, or Chamber of Commercians, is to talk about export.

Thousands of American business men, whose factories and merchandising enterprises are approaching the limits of American consumption, are looking overseas for new territory.

Many vast American producers already have huge foreign markets. Where American commercial agents and American diplomats have dealt in true American fashion, "square, and open, and above board," American foreign trade has prospered marvelously. A few black sheep and blunderers have not been enough to injure seriously our precious reputation for "the square deal," despite the calumnies circulated by our jealous trade rivals.

Our commercial representatives, whether they are selling typewriters in Shanghai or Stetsons to the descendants of Montezuma, are the visible emissaries of America, by which our foreign brothers get their personal contacts with the land of the stars and stripes. We may congratulate ourselves that they have made so many fine records.

On the other hand the people overseas judge us by three other things which must be reflections of American life in their eyes:

1 Moving Pictures,
2 Magazines and Newspapers,
3 Music.

Recently we attended a moving picture performance in Havana. The fascinating Cubans looked upon an American middle west picture through the eyes of their Spanish ancestry. The picture was a fine example of the best in American cinematographic art. The story was human, and the homely prairie characters moved the audience immensely, although they seemed very strange to us when heard to the music of boleros, jotas, tangos and fandangos. At other theaters we saw announced pictures from inferior American manufacturers, so bad and so false in their representation of American life that our department of commerce in the interests of foreign trade should have had them confiscated at the borders of our country. The same may be said of a few of the rotten American magazines and newspapers displayed, as well as some of the very terrible "jazz" music banged and wailed out of the doors of foul-smelling night clubs. These things are very far from representing real American life, and they have unquestionably a very costly effect in creating impressions of the United States and United Statesians, which are utterly false in so far as the great body of our people is concerned.

Prunes

BECAUSE of the fact that the delicious prune was at one time the cheapest of fruits it became the joke of the old-fashioned boarding house. Prunes for breakfast became as certain as death and the tax collector. The prune caters might rebel, but nothing could stop the daily dish from appearing with chronological regularity.

One of the reasons why many teachers and many pupils find their musical work monotonous is simply a case of musical prunes—the same old studies, over and over again year after year. True, every good musical course should have a graded series of standard studies, such, for instance, as the Standard Graded Course, to mark out the main highway, but in addition to this the active teacher will employ regularly a large amount of collateral material in each grade.

In fact the thoroughness of the pupil's training depends very largely upon how much collateral material is used. Unfortunately this is usually limited to the famous musical prunes, Czerny and Cramer. These have become prunes by virtue of their goodness. Practiced teachers find that there is really very little better educational material. But Czerny and Cramer lose their value, if they are permitted to become prunes through the failure to use other material.

"But," says the teacher, "how in the world am I to get it in, in these modern times with all their demands upon the child's attention?" This is a very just question. How, indeed? With some pupils with limited mental grasp we must admit that it is virtually impossible. With others a great deal of excellent work may be accomplished by giving material that the pupil can and should study by himself.

In our own teaching experience we found that it was expedient to have the pupil study without instruction as much material as possible, that he could and should be able to master without lessons. This meant easier material and plenty of it. If the pupil is continually under the strain of taking up new problems, learning new things, he becomes dependent upon the teacher. Give him a little simpler music to study by himself and he will take a fresh interest in his work. The sensation of exploring new musical fields without being bossed is thrilling in itself. Parents may object to the purchase of much additional music, but the teacher should be ready to show why this is most desirable.

Such excellent material as the twenty-four melodious studies of Gurlitt, the Melody and Technic of Stamaty (twenty-five very melodic studies), the Melodious Octave Studies of Löw (fine third and fourth grade tuneful octave material), the Etudes-Poésics of Haberbier (some quite difficult); the Scenes from Childhood of Kullak (really delightful educational pieces by a master teacher), the Twenty-four Melodic Studies of Vetter, these are only a few of hundreds of similar works with which the teacher should become acquainted and which may be investigated through the popular "On Sale" system, or at your music dealer's counter.

One of the great flaws in the work of many teachers is that they do not make themselves familiar enough with a sufficient amount of this teaching material to qualify as practical teachers. The physician who is unfamiliar with the pharmacopœia would be in a sad state. Yet there are teachers who know no more about this collateral material than just those studies that they happened to take up when they were students themselves. They live on a diet of musical prunes and feed the same prunes to their pupils. Teachers should continually investigate lists of new studies, such as that to be found in the "Guide to New Teachers," which the publishers of this journal will be glad to send "complimentary" to all who send a postal inquiry.

School Band Contests

Among the most interesting musical events in America at this moment are the school band contests, one of which was scheduled for May 15th and the other for June 10th.

Few people realize the size and character of the school band movement in Ameriea. Some of the bands are exceptionally fine. Others are, well—"pretty bad." We recently heard a school band play a Sousa March. The uniforms were magnificent, the instruments shone like the Taj Mahal, the drum major was a magician with the bâton; but the music itself was one of the most awful tonal experiences we have ever known. It sounded like an unholy union of Sousa and Schoenberg.

In the National contests, however, it is music that counts. The bands are marked for Intonation, Instrumentation, Tonal and Harmonie Balance, Tone Quality, Precision and Interpretation.

Whatever happens, the young men who take part in this work are unquestionably being benefited more than they realize. The thrill of the boy's soul is a brass band, and there are even little youngsters who will blow until they are sick for a chance to play in the band.

All hail the school bands of Ameriea!

For further information address the Committee on Instrumental Affairs of the Music Supervisor's National Conference.

Improvements in Church Music in America

The improvement of Church music in America has been most noteworthy. In many of our leading American churches at the present time organists who are veritable masters supplement the spiritual work of the institution in a way that is ideal. Some of these men are composers of high attainment and great breadth of treatment.

We recently had the honor of making the Sunday afternoon address at one of the leading Episeopal churches of Philadelphia (St. Luke's and the Epiphany). The organist, Dr. Harry Alexander Matthews, provided a program of lofty spiritual value and exquisite musical refinement. The Rector, Dr. David Steele, has long recognized the importance of such services which have brought throngs to his church.

One of the interesting signs of the times is the increasing demand for better church compositions and the decreasing demand for what some have been rude enough to call "ecclesiastieal jazz."

The old idea that anything associated with sacred words is sacred music often proved a snare for the clergyman. Naturally, the spirit itself is the all-important element in all religious endeavor; but the same clergyman who in other days tolerated musical trash in his choir loft would have been one of the first to have objected to an illiterate, ignoble, insincere sermon in his pulpit.

Music Study and Mother

We were on our way out from a moving picture theater after a presentation of "The Big Parade," that bold reflex of the horrors of war, told with petrifying verity. One woman said to another:

"If that picture could have been shown in Germany, Austria, Russia, France and the United States in 1914, there never would have been any war. The mothers of the world would not have tolerated it."

All of which reminds us again that the hand that rocks the cradle not merely rules the world but actually runs it, when it is given the opportunity. Women depend upon a kind of divine intuition instead of that self-concocted "judgment" of which men are often so proud.

If it were not for the mothers of the world music study would never have reached its present vast proportions. The mother sees with the eyes of immortality. The father wants "his money's worth." The mother wants "her soul's worth."

The mother realizes that in music study, the little mind and heart, so close and so near to her own, will develop and expand in marvelous manner. She recognizes and appropriates music as one of the great forces of nature which is as necessary to the happiness, the material success and the spiritual enfoldment of her child as food, water, sunlight and raiment. She does not have to be told this. She knows it instinctively. It is all a part of the great plan.

This is why we find that mothers time and again have made all manner of sacrifices to enable their children to secure a worthy musical training. Father sees to the more "practical" matters of providing clothes, food and shelter. Sometimes he does not understand why mother is so persistent about having the child take music lessons. He does not vision the child's soul. If he would only stop to realize that he could provide clothes, food and shelter for a chimpanzee, but that he could not give it music lessons, he might realize why mother is so keenly anxious to foster that side of the child's life that is not simian.

The Etude and the Sesqui

The Sesqui-Centennial Exposition in Philadelphia, opening June First, is dignified by a musical program of unusual character and dimensions. It has been estimated that some five million people will be attracted to the city by this exhibition. As with many famous events of this kind the better part of the work of preparing the buildings has been necessarily crowded into a few terrific months. The exhibition promises to be one of great size and interest. Many novel feature attractions have been prepared, and there seems to be an atmosphere of surprise awaiting all those who attend.

The Etude's exhibition will be in Section K, Booth 36. We shall be glad to see our friends there; and also we shall be especially pleased to have them visit us at the home of The Etude, 1714 Chestnut Street.

Recognizing Faults

To be able to reeognize a symptom, identify it, and quickly discover its source is the gift of a great medical diagnostician. The smart music teacher is also a clever diagnostician. The main trouble with those who are depending upon self-instruction is that they either do not have the ability to recognize their faults or that they forgive them too easily. Remember the words of Carlyle:

"The greatest of faults I should say is to be conscious of none."

Symptoms are often the signals of vastly more important conditions that deserve immediate and serious consideration.

Everything Counts in Your Musical Success

An Interview Secured Expressly for The Etude with

LAWRENCE TIBBETT

Of the Metropolitan Opera Company, New York City



Mr. Tibbett in "Tales of Hofmann"

"IT MAY seem extravagant to say that everything one does counts to advantage in one's musical career; but, as I see the subject in the view of my own experience, this is unquestionably the case. The main thing in any musical career is a high ideal. This, accompanied with patience, confidence in one's star and incessant industry, usually accomplishes more than one really anticipates. In my early youth, when I was engaged in musical, dramatic and cultural studies and activities, I was really not ambitiously dreaming of a day when I might be singing important rôles with the Metropolitan Opera Company, in New York. In fact, I hardly know now how it has all come about except that I worked everlastingly and did my very best in every situation and in every occupation that has confronted me.

"I know that there are now thousands of young people who find themselves in some phase of work which they feel is very distasteful and very much a waste of time. Consequently they get disgruntled and mope over their work. That is one of the sure ways in which to fail. No matter what you are doing or where Fate may place you, do your level best. The experiences you are now having may be the very finest things to bring out certain qualities in your character, your 'make-up,' your soul. Fate is a mysterious thing. It seems to favor those who keep thinking of the best in themselves and in their fellow men, who never cease working and who possess optimistic patience.

A Worshiper of Beauty

"SINCE this conference must necessarily be more or less personal, let me say that from my childhood I have always been a devoted worshiper of beauty. It meant little whether it was the beauty of nature, of art, of the theatre, or of music. Beauty fascinated me. I have noticed that with this goal every experience seems to be taking a formative part of my life. Sorrow, joy, travel, financial strain, everything has been like some great hand in shaping my career. Sorrow came to me at a very early age when my father, whom I adored, went upon his duty as the sheriff of Kern County, California, in quest of some notorious highwaymen and robbers. They were located in a Chinese Joss House. The doors were battered down and my father entered alone. The robbers' aim was true and my fearless father was brought home dead. This was my first great sorrow, but it gave me a very different aspect upon life. It made me think of the seriousness of the great adventure through which we are all passing and how necessary it is to do one's bravest and best at all moments.

"My mother wanted me to become a physician, and I then aspired to be a writer. Singing, music and acting always fascinated me. At the age of twelve, I commenced to sing. I also studied the piano for two years in Los Angeles. The advantage of getting this acquaintance with music at an early age has been of very great importance to me in all my later life. I went to the high school at Los Angeles. This school had also what was the equivalent of two years of college work. Thus I had five years of Latin. All this has been useful to me since then, as the Latin has proven of especial value to me in acquiring other languages. I studied some harmony and composition in high school. While at the school, I became interested in theatricals and took the leading rôles in the school performances, which were usually conducted on a very fine scale.

The Community Theatre

"WHEN I joined the Hollywood Community Theatre. I acted with this and other companies for three years, playing in many of the great works of Shakespeare, Lord Dunsany, Krembourg, Ibsen, Mary Austin, Shaw, Oscar Wilde and Anatole France. Later I joined the company of Tyrone Power in Shakespearean repertoire. This was most valuable experience for me, as the general character of operatic productions was changing all the time. Time was when the opera singer could make gestures like a railroad semaphore, and 'get away with it.' The new school of opera demands actors, and fine actors, as well as singers. There is no place where one can get dramatic experience like the school of the stage itself. Of course, I didn't know it when I was acting in the Community Theatre, but I was actually training myself in the best possible way for the Metropolitan.

"Meanwhile, I had been singing whenever I had the opportunity. At the age of seventeen I commenced singing in choirs. I sang for over eight years. My first position as a choir singer paid me five dollars a month and the amount seemed enormous at that time. It meant spending money for a lively youth. Later, I received forty dollars a month, then one hundred dollars a month. I also did recital work and became a member of the Gamut Club Quartet and of the Orpheus Club. The leader of both, Joseph Dupuy, was my first teacher and an excellent drill master he was in music of this type. This choir work I now look upon as an immense asset in my career. It introduced me to some of the most beautiful and spiritual of music and had an unquestioned effect in developing my conceptions of musical art. I sang the solo rôles in *Elijah*, in *Messiah*, in *The Seven Last Words* of Dubois, in the *Crucifixion*, *The Holy City*, and in numerous other works familiar to all good choirs. I know of students aspiring to go into opera who turn up their noses at church choir work. This is nonsense. The church choir gives one a spirit of reverence and poise and reserve which may be needed at any time in the career of the operatic singer.

"You see, everything really does count! Studying the piano, going to orchestral concerts, studying through the talking machine, everything. No honest effort is ever wasted. I even made a study of orchestration and read Berlioz assiduously. The more trained intelligence and experience one can bring to the opera, the more welcome will be the singer. Everything depends upon how you do what you are doing at the time. Church music, for instance, affords a magnificent drill in reading at sight. But it does more than that. The great music of the church is vital and very much alive. I gave to the music of the church the same vital expression and the same intense interest that I would to an operatic rôle. I never sang it as though I were wearing a pall of mock sanctity.

In Gilbert and Sullivan

"FOR a time I sang the Gilbert and Sullivan operas, with a very fine light opera company in California. This too was a valuable experience. Comedy is often more difficult than tragedy, and in Grand Opera it is greatly appreciated, when appropriate. The deft touch that comes with experience in Gilbert and Sullivan is a very much worth while form of practice for the larger proscenium.

"These experiences may seem quite enough for a young man; but there were others and many of them without which it seems to me that it would have been impossible for me to bring to my art that meaning for which every normal audience craves, and which it identifies as a human quantity. By this I mean that far too many performers and singers have seen very little of life itself except by observation. For a time, I was a cowboy on my grandfather's ranch, doing all the work of a cowboy and living the life of a cowboy. Again, I worked as a farmer in the hayfields. At another time I worked on an orange ranch. Once I was assistant engineer, working in overalls with a large stationary engine. During the war, I enlisted in the Naval Reserves and was at different times quartered in Vladivostock, Japan and China.

"All these experiences did two things for me. First, they helped to build up my vitality. Vitality, according to Charles Frohman, is the secret of the success of most performers. You may be a wonderfully gifted artist; but if you have not the supreme good health and the strong physical and mental activity that go with it, you will find that the public may not pay much attention to you. The artist should make health a regular part of his business. Health practice is just as necessary as scale practice. The singer especially must come to his work with a body rested, fresh, spontaneous, and with a good digestion. Late hours, bad air, poorly digested meals, spell failure in the long run. The spontaneity that comes with fine health is quickly identified by audiences.

Seeing Men and Life

"SECOND, my varied experiences gave to me an opportunity to see men and see life. They built experiences ranging from the most trivial to the most tragic and gruesome, as for instance when I looked into a store-room in Vladivostock and saw scores of soldiers who had been killed in action, now frozen stiff and piled up like cord wood waiting the time when the granite ice would permit the digging of graves. It is impossible for one of trivial domestic experiences to imagine those extreme conditions which mark human existence. Again, audiences are quick to sense this and they seem to be able to divine physically whether the performer is merely feigning things, or whether he has lived a wide and varied life.

"In addition to other happenings, I decided to get married, and without very much idea of where our support was likely to develop. That does not matter much with a fellow who is convinced that he has found the finest girl in the world. I received great encouragement from the famous baritone, Emilio de Gogorza, the



Lawrence Tibbett

An Historic Success

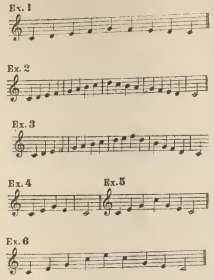
In January, 1925, the staid opera goers of the Metropolitan Opera House in New York went to see a revival of Verdi's "Falstaff," little realizing that the hero of the evening would be a young American, Lawrence Tibbett, who, although not playing the title rôle, carried away the laurels of the evening through his exceptional acting and singing. In the vernacular of the Rialto, he "stopped the show." The audience kept up such a roar of applause that even the old habitués of opera were amazed. Since then his progress in the company has been noteworthy in every respect. His career has been distinctive, in that he is entirely a product of American instruction and experience. His opinions and advice should be particularly useful to young American singers.

writer, Rupert Hughes and a prominent Los Angeles business man, James G. Warren. From the latter I borrowed money, with my life insurance as collateral, and my wife and I set out with our twin boys to attempt to get a start in New York City. My intent was to become a recital singer, as I had no idea that I had Grand Opera possibilities.

"In the great metropolis, I became a pupil of Mr. Frank La Forge. Mr. Lawrence Evans, of Evans and Salter, heard me sing and encouraged me greatly. Finally Mr. La Forge said that he thought I ought to try for Grand Opera, and that he would arrange an audition and also play for me then. I had my auditions and made my début in 'Faust' in the latter part of 1923. Nothing of much moment happened until the eventful 'Falstaff' performance when I could hardly realize that all of the applause was intended for a newcomer. It was then, however, that I saw that everything I had done in my life had counted toward what I was able to put into that performance.

"Personally, I lay very great stress upon daily work for the voice, just as daily exercise keeps the athlete in fine condition. When I am singing and rehearsing daily, I do not give so much time to vocal exercises. When I am not, I usually practice about two hours a day. In fact, the singer must make a business of singing, and his business starts from his physical culture exercises in the morning, and his cold bath, to the very last moment of the day. For my voice, Mr. La Forge and I find that practice on the vowel 'ay' as in May is best. This vowel is brilliant and sharp and seems to approximate the vocal chords in my voice better than any other. Mind you, another voice might require a different vowel, in the judgment of the singer and teacher. With me, the vowel E seems to raise the tongue high and tighten the jaw. Therefore, I avoid much use of E in practice. I always start in at middle pitch and sing softly and clearly for about ten or fifteen minutes. Then, when my voice is warmed up I try a few high notes, but I never use them in ordinary practice.

"The exercises I use are those worked out under my teacher, Mr. La Forge. These are of the simplest form.



"Their efficacy lies in the way they are done. Two principles predominate: relaxation and support—positive and negative. The positive is the diaphragmatic breath support, and the negative, the relaxed throat and neck."

First Steps in Ear Training

By Eutoka Hellier Nickelsen

1. Be able to recognize the "Mode," whether major or minor.
2. Know where to place the Primary and Secondary accents.
3. Determine the Key Signature.
4. Determine the Measure Signature.
5. A complete measure contains at least one strong accent; listen for this strong accent.
6. Determine the number of measures.
7. Arrange the Melody line.
8. "Think" the intervals.
9. Fill in other voices.
10. Put in accents, expression marks and pedalling.

Vale, Melodeon!

By James Francis Cooke

THE MELODEON was the great grand-daddy of musical culture in America.

When Louis Moreau Gottschalk was coaxing sighs from lovelorn youths and maidens with his *Last Hope*, his *Dying Poet*, and his *Ojos Creoles*, the old square piano was in the ascendancy. But the piano was then the instrument of the aristocrat. It cost much money. Music could not spread to the village homes and the distant farmhouses unless it was made possible by a cheaper instrument.

That instrument was the melodeon, alias the parlor organ, alias the reed organ, alias (alas!) the American organ.

The melodeon was likewise the piano of the covered wagon. Far out over the prairies they voyaged now and then with the more fortunate pioneers, harbingers of a higher culture. The advent of a new parlor organ was hailed with tears of delight by the "hands" who, sitting on the rail fence, heard the voice of some girlish bride singing through the open window,

"She can make a cherry pie,
Quick as a cat can wink her eye,
Billy Boy."

That was real music.

"Real Music" is an intangible tonal something that touches the heights or the depths of the human soul. It makes no difference whether that soul is the country-fiddler-loving soul of Henry Ford, or the Ghost of Eduard Hanslick, torn with the nineteenth century battles over Brahms and Wagner. It makes no difference whether the music is played by Albert Hoxie's band of harmonica-blowing boys or by the Philadelphia Orchestra. It makes no difference whether the music comes from the master in St. Petroleningradburg, Russia, or the humble singer in Cayote, Montana. If the intangible tonal something touches the heights or depths of any human soul, anywhere, it is "real music."

Immense Possibilities

THE POSSIBILITIES of the reed organ are immense. Edwin H. Lemare, eminent organ virtuoso, has an instrument of French make—a Mustel Organ—upon which he produces effects little short of marvelous. We have had some wonderfully fine American-made reed organs which have been endorsed and used by great European players in famous orchestral works.



A Melodeon Advertisement Common in the Elite Eighties

But they were not the American melodeon. The American parlor organ was only too often a cheap atrocity. Some instruments had superstructures which must have been designed by a pastry cook. We remember one which possessed a very large mirror, surrounded by scrolls of black walnut gim-crackery. Suspended over the top was a hanging lamp decorated like the contemporary barber shop. On each side were shelves for music books, and lower down were racks, probably to accommodate umbrellas or canes. Just why Yankee ingenuity failed to include a folding bed is not known.

This organ, like many of its brothers, had a startling array of carefully labeled stops, which in many cases were largely decorative. They were a lottery with many blanks. We once examined one parlor organ in which three-fourths of the stops were not connected with anything whatsoever—deliberate cheats. That is, you could pull as many as you chose, with little or no effect upon the wheezing reeds. The Vox Humana might as well have been called the Vox Caprina, because the result was more like the bleating of a goat than like the human voice.

There were thousands of such organs scattered all over the country. Most of them were sold upon the installment plan. The mortgage on the parlor organ kept pathetic company with the mortgage on the farm itself. In the old days, the melodeon was quite as much the badge of prosperity and social ascent as is the shiny new "flivver" to-day.

Our English brothers made great fun of the "American Organ." Notwithstanding this, its architecture at least gave it a very cordial welcome to mid-Victorian homes abroad; and the last stand of the American organ was, according to manufacturers, in England, where it sold for some years after America had turned toward the upright piano.

Rover Wept

THE PASSING of the parlor organ in America was momentous. When Sister Imogene returned from Miss Smithers' fashionable boarding school for young ladies and was asked to "favor" by executing" the "Fifth Nocturne" upon the black walnut soda fountain up against the parlor wall, she turned up her pretty nose and her bustle throbbed with indignity. What a "come-down" from the conservatory pianos! Finally she did "oblige" by adapting Leybach's "War Horse" to the organ in such a way that the Newfoundland dog woven in the parlor rug fairly wept at the family's disgrace in not having a new, upright piano.

The parlor organ lent itself splendidly to the music of the Moody and Sankey age. It may not have responded to Chopin Valses, but it was infinitely better for "Hold the Fort" and "Bringing In the Sheaves" than its more elastic brother, the piano. That was long before organs were used in American theatres. The organ, particularly the reed organ, was supposed to have a kind of ecclesiastical sanctity. Our ancestors, who at one time regarded the bull fiddle as a particularly reverent aid to worship, looked askance upon the admission of the piano to the church—even to the Sunday school room.

Down on the farm, the parlor organ was a godsend. Mother, with her dear old toil-worn fingers, could now and then in the busy day wipe her hands on her apron and "set down and play a bit." This was the door to Elysium in many homes. Now the same mother, with a good part of the drudgery done by electricity, with a beautiful modern piano, with a splendid supply of educational books and magazines, the best talking machines and radios, is not placed so very differently from her sister in the great city. The jingling camp-meeting tunes have turned into the art settings of beautiful ecclesiastical works; and "Money Musk" or "The Sailor's Hornpipe" have grown into "Frühlingsrauschen" or Brahms' "Hungarian Dances." But mark one thing—the joy that comes with the newer and more complicated expression is none greater than used to come from the old parlor organ. It is all a matter of comparison. More than this, every one who has dabbled in music, even in the most modest way, knows that, notwithstanding the great educational importance that comes from the world musical contact made possible by the talking machine and the radio, there is a joy infinitely higher that comes only with the ability to play even humble pieces oneself.

The Stepping Stone

WITH ITS limited keyboard, its wheezy reeds, its troublesome pedals, it put certain restrictions upon musical education for the masses that could not afford a piano. On the other hand, by reason of its very cheapness, it opened a wonderful field for the study of keyboard music. Cyrus Herman Kotschmar Curtis tells that the very first money he saved in his youth was joyously invested in a parlor organ. There are thousands of musicians living to-day who are grateful to the little old parlor organ for their start. More than this, they realize that the fine legato of many American players came from the fact that they started with this instrument rather than the piano. We therefore may all have a great respect for this stepping-stone in American musical progress. It is likewise true that reed organs of fine make will become increasingly popular in the future for artistic employment in the interpretation of master works. Books of high-class reed organ music still have a large and deserved sale.

One of the foremost business men in the eastern part of the United States recently said, "I firmly believe that the time is coming when everybody will be compelled to study a musical instrument, because there is nothing that so quickens the mind, insures accurate thinking, stimulates the imagination, trains the memory, and develops many priceless traits used daily in business life, as music."

Thanks, hearty and sincere, to the great number of ETUDE friends who have written to us commenting upon the new spirit of progress and expansion which they have found in recent issues. We aspire to make THE ETUDE more than ever the inspiration of musical homes everywhere

A Profitable Lesson in Playing Double Notes

By W. A. HANSEN

A PUPIL was about to begin playing Rubinstein's *Barcarolle*, just assigned by the teacher. The composition contains passages like this:—



"I know that you will severely criticize my playing," said the pupil. "Thirds have always caused me a great deal of trouble. I have practiced patiently, but it seems as though I shall never be able to play them smoothly."

"Let me hear what you can do," encouraged the teacher.

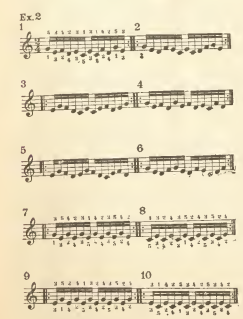
The pupil played the first few measures. The double thirds, however, were not at all as they should have been. The performance was forced and the pupil decidedly self-conscious.

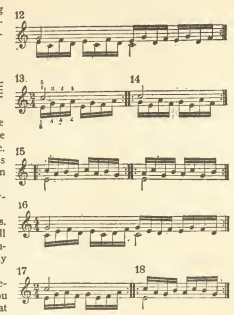
Interrupting the playing, the teacher began, "Pardon me, please. I see that you have no confidence in your fingers and that your fingers, as a result, have no confidence in themselves. The proper playing of double thirds *is* difficult. It requires confidence on the part of the performer and, if you permit me to put it in this way, confidence on the part of the fingers. Do you know that hundreds of pianists are not able to execute passages of this kind as they ought to be done? Why? Because they cannot be mastered? Decidedly not. The rank and file of pianists are not capable of playing double thirds *beautifully* because they have not taken the trouble to give their fingers the necessary preliminary training.

An Important Problem

"This is a very important problem, but it can be solved. I shall have to give you a few simple exercises which, if practiced slowly and carefully, will prepare your fingers for the playing of double thirds. We shall begin with broken thirds. These little exercises appear to be very easy, but in order to execute them beautifully a well-rounded technical equipment is necessary. As a matter of fact, when you have learned to play them slowly and rapidly—*pp, p, mf, f, and ff*—legato and staccato—and, above all, with a beautiful singing tone, a tone that has carrying power, you will be a very good performer, indeed. Here they are:

Ex. 2





"The left hand may play these exercises one or two octaves lower than they are written. Play legato at first and very slowly, right hand alone and left hand alone. Transpose each little study to all the keys, both major and minor. The importance of playing exercises of this kind in all the keys cannot be overestimated. Observe the fingering carefully. It is very simple. Try to produce a beautiful tone. Do not expect full results in a day nor in a week. You must learn to hurry slowly, for only by hurrying slowly will you ever be able to reach your goal. And do not forget that without brain-work there can be no effective finger-work. Vary the accents and the rhythm occasionally.

"Now let us find different fingerings for some of the exercises. Let us finger No. 3 in this way:

R. H. 3 5 3 1 2 4 3 5 4 2 1 3
L. H. 3 1 3 5 4 2 3 1 2 4 3 1

"No. 2 as follows:

R. H. 5 3 5 3 5 3 5 3 5 3 5 3
4 2 4 2 4 2 4 2 4 2 4 2
3 1 3 1 3 1 3 1 3 1 3 1
L. H. 3 5 3 5 3 5 3 5 3 5 3 5
2 4 2 4 2 4 2 4 2 4 2 4
1 3 1 3 1 3 1 3 1 3 1 3

"No. 5 like this:

R. H. 3 5 3 1 3 5 3 1 2 4 3 1
L. H. 3 1 3 5 3 1 3 5 4 2 1 3

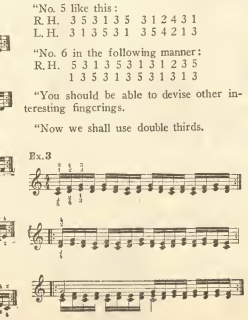
"No. 6 in the following manner:

R. H. 5 3 1 3 5 3 1 3 1 2 3 5
1 3 5 3 1 3 5 3 1 3 1 3

"You should be able to devise other interesting fingerings.

"Now we shall use double thirds.

Ex. 3



"Be careful to strike all notes of the double thirds at the same time. Avoid excessive fatigue. Rome was not built in a day.

"After practicing these little exercises in the proper manner for a number of weeks, the fingers will have gained a great deal of strength and confidence. The fourth finger, in particular, will have become much more agile. And, best of all, you will have more than a mere preparation for the execution of double thirds, for the results attained will stand you in good stead in other departments of finger technic. Then you must practice the scales, both diatonic and chromatic, in double thirds. When you finally come back to the *Barcarolle*, your feelings will be altogether different from what they were to-day. You may also try to devise exercises of a similar character.
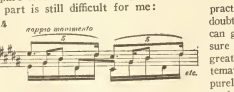
The Real Test

"Some time ago, you will recall, I told you of a test of real ability at the piano—the achievement of playing double thirds smoothly in a *pianissimo* with carrying power and *without the soft pedal*. How many pianists are able to do this?

"And now we will go to something else in your lesson."

"I am getting along slowly with the Chopin's *Nocturne in F-sharp major*, and this part is still difficult for me:

Ex. 4

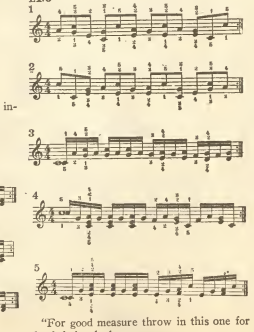


I have procured the phonograph records that you recommended and I often wonder whether I ever shall be able to play the composition anything at all like Hofmann and Rachmaninoff do."

Preliminary Work

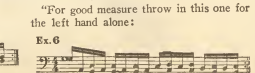
"Here again some preliminary work is needed," said her teacher. "Do you realize that in order to play a well-enunciated melody and a sub-ordinated accompaniment with one hand it is necessary to have fingers that are strong and also independent of each other? The following exercises should be played slowly and beautifully in all keys:

Ex. 5



"For good measure throw in this one for the left hand alone:
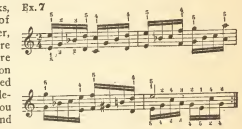
Ex. 6



"After a few months try to play this exercise *fortissimo*, but without pounding:

"Next construct an exercise from the *Nocturne* itself.

Ex. 7



"This is not sacrilegious; it is sensible! Transpose it to all the keys. This is for the left hand as well as the right hand. Remember that a good pianist ought to be ambidextrous—so far as his playing is concerned. The left hand must be drilled and trained as well and as thoroughly as the right one. You will say that this is easy to *talk* about and to *write* about, but not so easy to *bring* about. Well, hard work will move mountains. Do not play both hands together before each hand has mastered the problems separately.

Mechanical Exercises

"Do not forget that every pianist must practice mechanical exercises. There undoubtedly are some who imagine that they can get along without them, but I can assure you that their playing would be greatly improved if they regularly and systematically devoted some time each day to purely mechanical work. A student ought to devise exercises for himself. You may construct others from this very *Nocturne*. Above all, learn to invent exercises that will prepare the fingers, wrists, and arms directly for the problems presented in a particular composition. If more of this were done, there would be less slovenly playing."

Women's Orchestras in 18th Century Italy

WOMEN'S orchestras seem like the last word in 20th century feminine emancipation, but according to Romaine Rolland, women were trained in the music schools of Venice in 18th century Italy. Each (of two conservatoires for foundlings) "had five or six assistant masters for singing and instrumental music," says this author in his *Musical Tour;* "and the elder girls, in turn, taught the youngest.

"The pupils learned not only to sing but to play all instruments; the violin, the harpsichord, even the horn and the bass viol. Burney says that they were able, as a rule, to play several instruments and that they changed from one to another with facility. These women's orchestras gave public concerts every Saturday and Sunday evening. They were one of the principal attractions of Venice; and no foreign traveler who visited the city has failed to describe them for us. They were as pleasant to look at as to hear.

"I have often thought that we artists, above all others, should be grateful for the fact that we are able to make profit out of what is our greatest pleasure. Some men are inherent gamblers or drunkards, some are born vicious. If they indulged their natural tendencies they would proceed downhill to their ruin. I feel a great sorrow for those so handicapped at birth. Yet we artists find our greatest joy in expressing our desires in music. And yet while doing so we reap a monetary reward."—Fritz Kreisler.

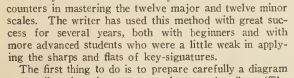
A Simple Help for Scale-Mastery

By EDWIN HALL PIERCE

Major Scale

KEYBOARD instruments, namely, the piano and the organ have the great advantage of a *homogeneous scale*. That is to say, one octave is just like another octave, and a scale in one key is just like the same sort of a scale in another key, although the peculiar arrangement of black and white piano keys and the different fingering used (merely for reasons of technical convenience) would at first sight seem to contradict the second part of that statement. With a right understanding of the matter, however, such as we shall endeavor to impart, the whole statement will be seen as absolutely true, and will take away much of the difficulty which the student encounters in mastering the twelve major and twelve minor scales. The writer has used this method with great success for several years, both with beginners and with more advanced students who were a little weak in applying the sharps and flats of key-signatures.

The first thing to do is to prepare carefully a diagram on cardboard, such as we are about to describe. (The



small numbers are merely for reference in describing it and should not be copied, but aside from those, the diagram should be exactly like the illustration except for size, which must be of the dimensions named.) From line 1 to line 13 must be exactly 6½ inches, and the intermediate space is divided into twelve equal parts, each part being very slightly over half an inch—to be exact, 13/24 of an inch. The card is about 2½ inches deep, and lines numbered 1, 3, 5, 6, 8, 10, 12 and 13 are prolonged to the bottom of the card. Lines 1 and 13 are marked with a cross to indicate the keynote when in use.

How to Use Your Chart

Place the card so as to stand upright on the keyboard, resting in the little space which you will notice just behind the ends of the black keys. It will stand there without interfering with the action of the keys, and may be slid right or left as occasion requires. (Of course the card should not be too thick.)

Passing by the key of C, which, being all white keys, is too obvious and simple to need any help, let us begin by placing the card so that the lines marked with an "X" will each run down to a D flat. In this position it will be found that the lines, taken in order, indicate correctly the notes of the scale of D flat major—signature five flats. Let the pupil pick out the scale of this key, both up and down, by observing where the lines point. Now move it along about half an inch, and the key will be changed to D major—signature two sharps. Practice this in the same way. By repeatedly moving along the card the whole twelve keys will be indicated in turn. (In those scales which begin with white keys, the lines will not point exactly to the *center* of every white key and a slight readjustment may be necessary, but this never has been found to be a source of confusion if explained to the pupil. If any one line which is supposed to point to a *black* key, points properly to the center of the same, the other lines will be found pointing correctly.)

Teaching Fingering and Notation of Scales

It is a maxim of good pedagogy, almost without exception, to teach the *thing* before the *name*, the *name* before the *sign*. Proceeding on this principle, it is entirely practicable and proper to use this chart with beginners, even before they have met with the use of flats and sharps in notation. The earlier the hand and ear become accustomed to the notes of the various scales the easier will be the future work of both teacher and pupil. Do not attempt too elaborate explanations at first, but let the pupil learn by doing. Later on he may be shown how to *write* for himself the scales which he has learned practically by use of the chart. Having learned to write them by the use of sharps and flats written where necessary for separate notes, an explanation of key-signatures comes next in order, and will be much more easily and thoroughly understood.

The reader will no doubt notice that nothing has been said as yet in regard to scale *fingering*. The best plan is to let the pupil at first (but not for more than a week or two) use whatever fingering he may happen upon, clumsy and incorrect though it may be. As soon, however, as he has become accustomed to picking out the proper notes, explain to him that a way of fingering, much superior for smoothness and speed, has been devised by pianists, and that he will find it of great advantage to learn it. The scales, beginning with a white key (in the right hand), have the fingering 1, 2, 3, 1, 2, 3, 4, 5 (except the scale of F); but those scales beginning with a black key begin with such a finger as will cause the thumb to be used on white keys only.

Of course, at this time it will be proper to explain whatever system of technic in the movements of scale-playing the teacher deems best. The more modern tendency, and perhaps the best one, is to allow the hand a certain degree of play right and left, in order to minimize the amount of turning under the thumb. The older way, which is now nearly obsolete, was to hold the hand perfectly straight and stick the thumb 'way under, far enough to reach its place, when going (for instance) from E to F with the right hand in the upward scale of C.

Other Useful Charts

The chart just described is by far the most important and useful with beginners, but the writer has found benefit in the use of several others based on it and used in the same manner with slightly more advanced pupils. The general dimensions and appearance of these other charts are like that just described, but the lines are drawn in different places. Using the same numbers for reference, we may prepare charts as follows:

Harmonic Minor Scale: 1, 3, 4, 6, 8, 9, 12, 13.
(The melodic minor scale is less convenient for this kind of practice, being different up and down.)
Whole Tone Scale: 1, 3, 5, 7, 9, 11, 13. (Found in some modern French composers.)
Major Triad: 1, 5, 8, 13.
Minor Triad: 1, 4, 8, 13.
Dominant Seventh Chord: 1, 5, 8, 11, 13.
Diminished Seventh Chord: 1, 4, 7, 10, 13.
Augmented Triad: 1, 5, 9, 13.

The five last-named should be practiced both in single notes (broken chords) and as solid chords. If a chart extending two octaves instead of one is preferred, it may be easily prepared by following out this same system.

"I think we are in for a revolution in the entire concert artist field. Somehow we have lost sight of the mission of concert artists. In the old days a musician had to bring something startlingly new to the public before he ventured on the platform, but we have forgotten this mission in commercializing our artists. Now anybody and everybody give recitals, and the public has become sated with mediocrity. Given a choice between the ordinary concert and the theatre, the great majority choose the theatre, and I am one of them. And it seems to me that all the present ills of the concert stage have grown out of one great misconception, and that is, that it is possible to be great in music and uninspired about life."—LEOPOLD GODOWSKY.

Accuracy First

By Sidney Bushell

PUPILS should be cautioned to "go slow" when breaking in a new piece. Special attention must be given to correct fingering right at the start. However slowly the piece is gone over over the first few times, if correct fingering is used it will mean gain of time in the end.

Early errors in the playing of the new piece have a way of establishing themselves as habits which are difficult to eradicate. How often have you heard a pupil making the same mistake in a piece, over and over again, in spite of the fact that all the rest may be almost perfect as regards execution. More than likely this error is a "habit" mistake, established when first trying the piece through. If time had been taken to get the fingering right, no matter how slowly, this irritating blunder would have been avoided and accurate execution established right at the start—which, happily enough also has a way of becoming habitual.

Another important thing to remember is, if occasional mistakes occur during the actual practicing of a piece, not to make a hurried correction of the sing'e chord in which the mistake occurs, and then go on. This only lays the foundation for future trouble. It is far better to stop altogether and re-play the whole phrase in which the blunder has occurred, since it is quite probable that the error was due to mis-fingering in a previous run of chord, although the correct keys may have been struck up to the time when the obvious dissonance called a halt.



Attention and Getting Along

By Ily Carpenter

GETTING along in music study depends on how much the pupil grasps and retains the impressions that enter the mind. He may see things done and hear notes that cannot be remembered two minutes. These things are not remembered, because, they have had no real attention. A pupil may listen to a piece of music and not retain a note of the whole thing, if the attention has not been engaged.

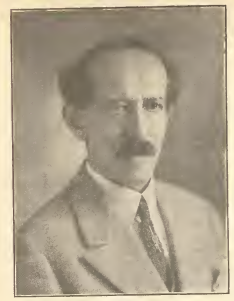
Memory of sounds, as well as of the details of the physical execution of music, depends upon the conscious effort—in other words, the attention and concentration—put into it. Every pupil should be made to realize that only by repeated efforts, and with persistent attention, is perfection attained. Many imagine nature has given them poor memories when their deficiency is wholly due to lack of sufficient attention.

There is one sure way. Let the mind be focused exclusively on the piece that is being studied. Let nothing else enter to distract attention. True, this is hard to do. But it is possible, that is enough! Try, and then try again. If the mind begins to wander, speak aloud each note as it is executed, or "speak" them in the mind, until concentration returns.

Allow the attention to wander, and it will wander even more. Practice mental concentration, and soon it will be found to be not nearly so hard as it might have been thought.

Practical Points For Practical Teachers

By GEORGE LIEBLING



George Liebling, the eminent concert pianist, composer and teacher, was born in Berlin on January 22, 1865. He received his training as a pianist from Theodore and Franz Kullak and later from Liszt. His first Berlin concert, in 1884, was very successful; and he became Court pianist to the Duke of Coburg in 1890. He has been very successful as a teacher in Berlin, London and Munich, and during the last two years he has been engaged in concertizing and teaching in America.

ONE USUALLY begins teaching at an early stage of life, at a time when either studies have just been finished or even when they still are in progress. Generally he who becomes a pedagog has to build up a position, a career for his life that will give him the means of making his living. I don't want to speak here of many of those who have the wrong ambition or illusion, while still studying, to become great concert artists and, afterwards, being disillusioned, are bitterly disappointed and take up teaching with the feeling: "As it has come to the worst, I can still give lessons."

Two very great musicians, Liszt and Rubinstein, both told me when I was a mere youngster: "We all have to teach one day, sooner or later; so it is just as well to begin early in life to get some experience as a teacher and to study teaching."

My own conviction is that a very extraordinary teacher is born as such; but, as in science, art, and other lines, the exceptions are always rare, we would better consider the average of teachers.

Necessary Qualities

WHAT THEN are the absolutely necessary qualities for a successful teacher? Let us go into this question in detail. The successful one has to know most or all points which lead to an assured position of being recognized as such. We must begin at the bottom and not at the top. Hence it is needful to try to get as early as possible a pupil and—before, during and after the lesson—study—yes, study this pupil, his needs and his wants, his gifts and his shortcomings, his intelligence and his lack of musical intelligence, even his stupidity.

Not every pupil is a born musician; on the contrary, most are not. During that very first lesson try to find out what he is able to understand, and what he is not. Speak to him in plain language. Don't use any superior way of talking to him; don't use many foreign expressions; don't get excited or irritated about his inability to follow your explanations which are based upon using musical signs and words and sounds for many years; don't empty the whole bottle of medicine in one gulp. Give him sugar-coated pills; be kind and considerate towards him; treat him with all the good manners you possess; make him feel comfortable, so that he would love to come again for the next lesson; use your personality in being polite, refined, amiable. Fascinate him, and think all the time of him as being your "little brother or your little sister." These many "don'ts" are more important than you perhaps think.

The Older Pupils

EVEN IF you have a pupil that is much older than you are yourself, consider him all the time as one that needs your help in understanding to learn some new things which you must *explain* to him, which you must *play* to him, and most important, which you show him *how* to *practice*. It is not enough to say to the pupil, "Go home and practice." It is, as in most things in life, the *"How to do it."* The question is, "Do you really know yourself, how to practice?" I am afraid that many do not. And why? Because your own teachers never told you about it. Now then, begin at once, in the next lesson you give, to divide the time into two distinct periods. Half of the lesson, let the pupil play his pieces; the other half, actually *"practice with him."* Try to help him with your own experience to use the precious minutes of practicing in concentrating upon the first four measures of the study or piece he is to learn. Let him sing or whistle the melody first; tell him the peculiar swing or strain of that melody; make him acquainted with the rhythm by knocking with your hand, your closed fist, that rhythm. Let him then imitate with his own hand that rhythm. Get all his attention first on the right hand's melody. Let him repeat and repeat those four measures ten times; and prove to him that repetition is the means of promoting memory, technic, better understanding and "love of the thing." Yes, this is the point, the pupil ought to be taught *"to love to practice,"* as the teacher ought to be taught to give his instruction *with enthusiasm* of his profession, with the most necessary love of the thing, and not only for the (necessary) remuneration, for mere money.

Experience has guaranteed that the same amount of seriousness, of love, of enthusiasm, you put into your work, be it in concert playing or be it in teaching, that same amount you will get in return from your audience or from your pupils! *Prepare the lessons* by practicing the somewhat difficult pieces yourself, thinking out some methods of "how to practice them for the pupil." The same way as you *economize time* in practicing; that same way use with the pupil. Suppose the pupil has a very small hand, a narrow stretch; you must prepare, invent a suitable fingering for his special case, and you must arrange the chords, the position of them, by some alteration, but do not change the upper notes in the right hand nor the lowest note in the left hand (the bass).

Beginners' Problem

THERE EXISTS a certain nervous feeling, not only in the teacher but also in the pupil, especially when both are *beginners*. With the teacher it is the lack of experience, quickness of thought and mind, the uncertainty as to his doings, that are the real cause of it (lack of authority!). With the pupil it is the natural shyness, the respect for the teacher, or the fear he has, for not having practiced sufficiently, and knowing he'll get some scolding.

My advice to the teacher is: "Work up all the authority of which you may be able. If you prepare your lessons as above and concentrate beforehand on what you are going to do in different but individual ways with your pupils, you will surely give a better lesson than otherwise; hence your feeling of authority will develop and grow. Once you feel it, once you are sure of it, the pupils will have to feel it too. Work in sympathy with your pupils; be their friend, their helper, their revered ideal, they look upon; and you will find the lessons a mutual pleasure, a growing success, and an assured "check for the future."

Cultivate Authority

YOUR AUTHORITY, once you have acquired it fully, will be your greatest help in getting more pupils, in satisfying them and their parents more and more, and in spreading your name and fame as a successful teacher. Try to behave and to look authoritative, but base it on knowledge. Some little advice may follow here. Taking a new study and a new piece, try hard to interest the pupil in them. Tell him something about the title, especially if the title lends itself to imagination; for instance, anything like "Butterfly," "The Cradle," "The Cuckoo," "The Clock" or for rhythm, such dances as the Waltz, March and so on. If the composer is one of the great masters, tell the pupil a few words about his life, his works, the period of his life, his triumphs and his hardships. In telling these items, it not only shows your own knowledge and authority but also awakens in your pupils some interest in you and in the lessons you give to them; in fact, it helps to endear you to them. You will find that the pupil loves these "Intermezzi," taking them as a welcome pause; and, between us, it is a welcome pause to the teacher Emself between many lessons a day, as if he would "just take a breath."

The Interesting Lesson

MAKE YOUR lessons interesting! Don't let them pass on in a dry way. Avoid getting tired and *don't tire your pupil*. Use here and there a pleasing little sentence or a word of praise, of encouragement. Don't let the pupil feel your eventual disappointment with the lack of his musical intelligence. We are apt to make great mistakes about this point. You must develop your own judgment better in regard to the aspirations and expectations of your pupils —and of their parents. Don't forget that every child's parents think it is a "genius." Now as concerning genius; such a man as Mascagni, when being for years a pupil at the Royal Conservatory of Music in Bologna, I believe, was dismissed one some years afterwards his opera "Cavalleria Rusticana" and achieved one of the greatest popular successes a composer ever has had. This is one of many examples. How many singers of fame are "born musicians," or are what we call "a genius?" But on the other hand, I wish to state with full conviction that comparatively few people are absolutely unmusical. One easily makes a mistake in calling people unmusical, because of their not playing an instrument nor singing at all, nor enjoying good serious, classical or romantic music. Wrong; absolute wrong! Study that question and you will find that the taste of those people is either not yet developed or that they can not express their feeling for some kind of music or that they had not much chance to hear real music. Hence we must not make the mistake of saying to our pupils, "You are not musical," or, "You will never learn to play this piece decently." On the contrary, *always do encourage them* and show them how to do it, how to make the piece sound lovely, how such a performance gives pleasure to everybody who listens to it, also what joy and satisfaction it gives to the persin himself who plays or sings it.

The Repertoire Class

ANOTHER ADVICE: If you have besides a class some single private pupils, have them come once a week or once a month to play to each other like in a class. This gives them encouragement and helps to overcome their shyness. A little lecture given by you, will be beneficial. At these informal meetings you can observe and study your pupils better than during the lessons. Get in touch with them and talk like a friend to them. This will help matters altogether. Play one nice piece to them. Have eventually their parents or relatives come to be present. They will talk about that "lecture" in town and that, too, will be good for you. You will keep in practice by preparing yourself for these meetings a piece of some importance. Why not have a bigger affair like that every three months when some prizes, pieces or books of music or musical pictures may be given to the best two or three players (or singers), an impartial jury having been invited will present the prizes? You could try to get a paragraph into your local papers.

Use of Memory

YOU WILL BE often asked to have a pupil to *play* (or *sing*) *from memory*. The fashion nowadays demands performing from memory. Many of the youngsters have a natural gift, helped by a musical ear, to imitate the melodic strain and the rhythm after hearing the piece once or twice. Others can do it by studying it a short time. You as the teacher, have to invent some methods for those pupils who apparently can not remember one measure even but have the ambition to learn the piece from memory. Considering that repetition is the best method to learn anything in any subject, try to take one measure and explain its melody and its rhythm. Repeat the melody several times; sing it; let the pupil sing it, and have that done during the lesson a few times. Ask the pupil to do that at home every day until the next lesson, especially before going to bed. The pupil then may repeat in his mind the notes, with closed eyes. Observe how that works. Once the pupil remembers one measure, it will be easier for him to learn the next from memory. Repetition of the two measures prepares the way for three and four of them. I recommend very much the way of learning anything "with closed eyes," even in studying difficult passages, runs, scales, jerks and jumps. This is one of my methods I employ in studying or repeating pieces. It also is a good remedy against nervous feeling and prepares one for playing or singing and "fighting the fear," be it to play before the teacher or before some friends or in public. Some people, by this silly stage fright, get cold fingers and are unable to play; singers get that feeling in their throats. It is said that even an artist of renown like Paderewski suffers from cold fingers, and the greatest singers seem to be hoarse in the first few

minutes they are on the opera or concert stage. What is to be done? The only remedy that exists seems to me the following:

Prepare your program months and months before the ordeal. Repeat it and repeat it hundreds of times. Take a perfect rest between these repetitions. Play (or sing) it often to people, and, last but not least, use concentration and auto-suggestion to get a quiet mind about it.

The Quiet Life

LIVE ALSO a quiet life during that time and go early to bed. Avoid irritating and exciting company and read a good book here and there. *You don't know how very much these last lines will benefit you.* It is very well to say, "Oh, I have done that anyhow, all my life." I presume and venture to say, "No, you haven't." You think you have. If you had, your nerves would not feel so strained. Think if even a Napoleon would have doubted every time he had a big battle to fight; what of victory? He actually saw his victory in his mind, before his closed eyes! I am absolutely sure of this. This is the secret of all the successes of all people in this world, great or little as they were.

Do not forget that! Every business man derives his success from this secret. *You have it in your own hands to be or to become a successful teacher or performer.* Read these lines over and over again and follow their advice. Even if you do not agree with every point, think it over before it is rejected. Remember that this writing is based on my own experience with thousands of pupils of nearly every nationality; and that it is the result of observing and studying their personality, their gifts, or the lack of their musical (inborn) talent, their ambition, their energy, or their laziness, their unwillingness towards music lessons, that stubborn behavior against their teachers who wanted to help them. Your duty is to overcome all obstacles and hindrances and to keep up your courage. *Remember, you have a mission to fulfill, namely to spread the divine art of music with the best of your abilities, into the hearts and souls of our wonderful young race and nation, and to make America more and more musical.*

Self Test Questions on Mr. Liebling's Article

1. What are some necessary qualifications of a successful teacher?
2. How shall we help the pupil with a small hand?
3. How shall the beginning teacher avoid a nervous feeling?
4. What are some ways of making the lesson interesting?
5. How does the "Quiet Life" help?

What Had She Lost?

By Hope Stoddard

"I WONDER when I stopped caring for music!" This in a slightly petulant voice from Marjorie after returning from the concert. Four years at college had given her a way of speaking that her mother had learned to sigh over silently. "I was simply bored! Not that the music annoyed me: I minded it no more than hearing the man shovelling coal in the cellar. But to think of sitting for two solid hours with nothing to do!"

"Perhaps, Dear, you haven't been going to concerts lately."

Marjorie reflected that she had not been inside a concert hall before that day for four years. "So busy, you know!" She tried to pass it off. But somewhere beneath even her indifference there nestled a vague fear that she had lost something, a delight, a jewel, that, for all polishing, could never be reset in its original lustre.

Getting the "Hang" of the Rhythm

By Lucille Pratt Gunter

RHYTHM is the balancing of musical notes according to regular beats. The emphasis usually comes at the beginning of every measure though it may not be noticeably in evidence here. However, if there is not accent, balance is lost and the succession of tones ceases to be musical. Rhythm keeps the playing orderly and gives a feeling of surety, ease and command.

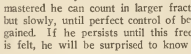
To attain rhythm the student must practice slowly—very slowly, getting every note exactly in its place by counting aloud in small fractions, and practicing separately the irregular passages. He must have perfect inner rhythm first. When this is mastered he can count in larger fractions, but slowly, until perfect control of beat is gained. If he persists until this freedom is felt, he will be surprised to know that he can practically double up on his tempo with no great effort, depending, of course, upon the advancement of his technic. This slow work, and the use of the metronome in obstinate cases, helps toward acquiring the outline or balance rhythm. The first beat of every measure is generally the important or accented beat. With this as a basis the student must group musical phrases, study and classify them, find the climax, develop a feeling of time that he can carry through the piece, study the variations of tempo indicated, and bind his thoughts rhythmically and logically together. If he does something definite at each step, he will get the same result at each rendition. This is real study that, in its development of definite balancing rhythm, makes playing dependable and gives it poise.

Various Ways of Writing Dots and Their Corresponding Touches

By Olga C. Moore

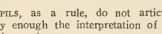
PUPILS, as a rule, do not articulate clearly enough the interpretation of dots used in music.

Ex. 1
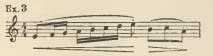


In Ex. 1(a) the repeated notes are merely separated from each other by a slight wrist movement, whereas in Ex. 1(b) the same notes with dots over them are staccato and are played with a crisp, short, wrist touch.

Ex. 2



In Ex. 2 the slur and dots indicate a portamento touch. (A sobbing touch, I call it.) The tone is carried almost to the next, releasing the first chord with a little reluctant "sob," before striking the second chord. A quick catch of the breath, representing a sob, at the same time that the chord is released, will give one the idea of the effect to be produced. Release the second chord in the same manner. But the last chord, at the end of the slur, is the most staccato of all coming off very short.

Ex. 3



I make it a point to see that the pupil observes every dot placed at the ends of slurs, over runs and other passages. The touch used in Ex. 3 is to be the finger elastic touch. It is made with a crisp snap of the tip of the finger, flexing the second joint. The hand springs off at the same time. By playing crescendo to the close of this short phrase, bringing the finger off with a decisive snap, the finger tip is decidedly strengthened. The second phrase is taken off with the same elastic finger touch, though not so loud a tone.

By observing the various kinds of staccato, well placed accents and shape in the construction of groups of notes (in threes or fours, whether they are triplets or parts of counts), and the shading, I cannot see why a pupil's practice should ever become monotonous. I point these out, when assigning the study or piece, and ask about them at the next lesson. The pupil soon learns to look for them also.

The Rightly Learned Piece

By N. L

THE great thing is to begin young. Train a child from the start to play everything—scales, exercises, studies, pieces—without the music. It is because children have been allowed to use their music that they become nervous and fearful of forgetting when called upon to play without it. They may know the piece quite well but a bad habit has been formed; they are accustomed to glance at the music when they wish, and they have grown to believe it a necessity.

If a piece is learned properly no effort need be made to memorize it. If one sets out to master the difficulties the piece fixes itself automatically in the mind, photographs itself on the brain. The student will see the notes mentally before him and will turn each page as he comes to it. There are those who find it easier to memorize by the position of the notes on the keyboard. The great thing is to be sure. For those who do not remember easily the only way is to learn the piece bar by bar as a bit of poetry is learned line by line. To be able to "recite" a piece of music away from the piano, naming each note as it occurs, is an unfailing test of memory.

I do not believe in the drama of love, of romance, of passion, for the theatre. I regard such things, when handled on the legitimate stage, as time wasted and energy misapplied. For the drama of love, of romance, and of passion is the domain of music-drama, and a greater intensity of effect can be produced by even a second-rate musician (with all the tremendous resources of orchestra and voices at his disposal) than can be attempted by any dramatist whatsoever.—HUBERT GRIFFITH.

Learning the Keyboard

By Robert M. Crooks

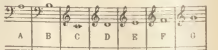
SOME pupils find the learning of the keyboard a very difficult task while others find it the easiest part of the rudiments. Teachers are often in despair when a pupil calls "A," "G," and no matter how often the pupil is admonished he will persist in making the same error. Again, many beginners get out of position by playing the third space C in place of middle C and *vice versa*.

An excellent plan to overcome this fault is to get some Bristol board and cut it just a little narrower than a piano key. Have at least twenty-nine of these cards to range from second added line "C" bass clef below staff to second added line "C" above staff, treble clef. Plainly mark the letters upon the cards and above the letters make a section of the staff with clef sign and note which is to fall upon that corresponding with the letter. When the twenty-nine are done, add nine more—five for the four notes above and including middle "C," bass clef; and four for the four notes below middle "C" treble clef. These latter cards naturally will cover some of the original ones but they go to show there are two readings for these notes.

After the cards are completed, tell the pupil to place them at random upon their allotted spaces in as accurate and rapid a way as possible.

The cards may serve for different pupils and if the teacher is not handy with the pen, he has at hand much old discarded music from which he can cut clef signs, notes and staves; and uniform letters from a newspaper or magazine will serve for letters. These clippings may be pasted on the cards. This procedure necessitates some tedious work but it will be worth the time and trouble on account of its legibility and permanence.

Illustration of a section:



This method has been used very successfully, even with pupils who were not taught that each note upon the printed page had its allotted key on the keyboard. It was found that youngsters consider it a very fascinating game and older pupils consider it a sort of puzzle.

How Words Help

THE MODERN publisher has made it easier for the teacher by providing numerous little pieces with words, often of some slight poetic merit, but the ingenious teacher can apply this idea to very many of the little exercises and studies that the child has to work through. If for instance, instead of identifying the little two and three line exercises that are found in every preparatory book as Nos. 22 and 23, page 40, they are given titles, they will be studied with much more pleasure; and, incidentally, the child's imagination will be stimulated.

"The Birdie's Song," "The Rustling Stream," "Chick-a-dee," are obvious names that speak for themselves. In "The Two Kittens" the hands play alternate short scale runs. "Picking Clover Leaves" has a left hand triplet bass. "The Robin's Dance" sounds rather an unlikely title, but little eight year old insisted that the music suggested robins hopping about! Finally "The Acrobat" is the entirely satisfactory name given to a little study that has a few grace notes, a couple of measures where the hands cross, and ends with an unexpected leap of two octaves!

Beethoven's Piano Sonatas and How to Play Them

Part II

Expressly Written for THE ETUDE by the Eminent English Musical Educator

PROFESSOR FREDERICK CORDER

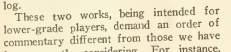
of the Royal Academy of Music, London

Sonata No. 19; Op. 49, No. 1

THOSE WHO have been accustomed to believe that the mysterious abbreviation "Op." means something will wonder why the three Sonatas labeled "Op. 31" should be so difficult and advanced in style, and the two now before us so simple and easy. The explanation is that these latter are really quite early works, dug out and published in 1805. "Op. 49" means no more than "Lot 49" in an auction sale catalog.

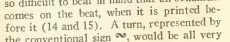
These two works, being intended for lower-grade players, demand an order of commentary different from those we have been recently considering. For instance, the beginner needs constant reminding of the senseless and misleading methods of printing grace-notes and ornaments. It is so difficult to bear in mind that an ornament comes on the beat, when it is printed before it (14 and 15). A turn, represented by the conventional sign ∾, would be all very well were it always played uniformly; but, when we get it in combination with the convention of the *dot*, how bewildering it is to the eye to see it written

Ex. 1



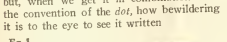
Still worse are those cases where *tr.* over a note has to be interpreted according to the circumstances in which it occurs. For example:

Ex. 2



will be played

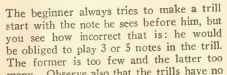
Ex. 3



The beginner always tries to make a trill start with the note he sees before him, but you see how incorrect that is: he would be obliged to play 3 or 5 notes in the trill. The former is too few and the latter too many. Observe also that the trills have no pairs of small notes indicating turns.

The performer, if not a good timeist, is liable to get confused at 44 where after several measures of 32nd notes (demi-semi-quavers) it suddenly reverts to 16th notes (semi-quavers). The remedy is to count four in a measure and listen to the left hand. At 50 I would advise taking the lower F♯'s with the left hand,

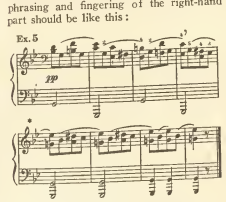
Ex. 4



to preserve the legato, at least during the first two beats.

At 71 the left hand has the chief melody, so the right hand must act as accompanist and keep very quiet until 75, where it takes command again. At 98 and 100, if the stretch is too great for the hand, the thumb note (G) can be omitted without detriment to the music. In the last 8 measures I should disregard the slurs, which are meant only for *legato* marks. Granted that the whole wants to be smooth, the phrasing and fingering of the right-hand part should be like this:

Ex. 5



(*Should be bass, not treble cleff.)

These should be properly called "Sonatinas," as each consists of only two fairly short movements, the second in each case being in Rondo form.

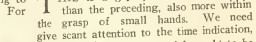
The Rondo of this G-minor Sonata is in the Tonic major, a not unusual feature in compositions in minor keys. It is very straightforward and only demands care to play the opening section at such a pace that the portion in G-minor will not have to lag perceptibly in order to get its sixteenth notes into something that will pass for the same time.

Sonata 20, in G-Major, Op. 49, No. 2

THIS is a gayer, more amiable piece than the preceding, also more within the grasp of small hands. We need give scant attention to the time indication, which is 𝐂 when it certainly ought to be 𝐂. Play it, counting four quarter-notes in a measure and at a speed indicated by the direction given, *Allegro ma non troppo*—gaily, but not too much so.

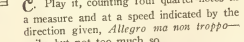
The diversity of note-lengths in the opening measures renders the steady counting of time a necessity. The trills in 4 and 8, being in the midst of descending phrases, had better consist of six notes each, with the first one tied, thus:

Ex. 6



and the turn in measure 12 should be

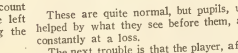
Ex. 7



These are quite normal, but pupils, unhelped by what they see before them, are constantly at a loss.

The next trouble is that the player, after five measures of easy cantering, triplets (15-19) is suddenly pulled up and has to resume normal eighth-notes (21). This can be correctly achieved by resuming the counting at 19. The three eight-notes in 20 should have been printed

Ex. 8

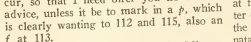


which renders them liable to be mistaken for a triplet.

These three eighth-notes, wherever they occur, should always be played with changing fingers, generally "3, 2, 1." The long slurs marked over 36-44 are superfluous, as indeed are most of the slurs in the piece. *Count your time at 53.* That means begin counting at 51. The golden rule for time-counting is this: (being specially needed at a change of note-value) start counting about a measure before the change takes place. At such places as 49-51 your fingers can hardly fail to keep time, and you can scarcely fail to be conscious of the "one, two, three, four" quarter-notes. Thus there can be little trouble with 52. But 53 has a tied half-note, which may throw you out unless you have the swing of measures 51-52 clearly in your mind. Mark the four quarter-notes of 53 steadily and the change to ordinary eighth-notes in the next measure will not upset you. Throughout the remainder of the movement the same changes and difficulties recur, so that I need offer you no further advice, unless it be to mark in a *p*, which is clearly wanting to 112 and 115, also an *f* at 113.

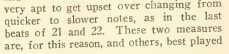
The second movement, a tuneful Minuet, which Beethoven thought well enough of to use the main theme again in his Septet (a work you are hardly likely to have heard) is in Rondo form; that is, there are three occurrences of the main theme with two episodes between. Here again you need to watch carefully those places where the note-values change, such as 8, and 19-20. It is curious that beginners are very apt to get upset over changing from quicker to slower notes, as in the last beats of 21 and 22. These two measures are, for this reason, and others, best played

Ex. 9



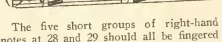
The five short groups of right-hand notes at 28 and 29 should all be fingered 4, 3, 2; 4, 3, 2; as they are similar this will keep the phrasing right. So at 37 the three pairs of eighth-notes must be fingered as such, and the repeated notes on no account played with the same finger. The triplets at 40 will need a slight modification of this.

Ex. 10



There is nothing further to remark, 'till we come to the C-major part (68), where the right-hand has double notes, which are trying for small hands, especially when in sixths. Nevertheless, these should be fingered

Ex. 11

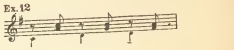


if possible, for the sake of smoothness, pushing the thumb from F to E without raising it. It will sound very "choppy" if the hand be raised anywhere here, it being a melodic phrase.

I think that the detached chords in 80-83 sound better if all three notes be played by the left hand, giving the right hand an eighth rest on the second beat of each measure.

The only other thing to point out is the "catchy" rhythm of 114, which is best learned by playing the measure once or twice with the two sixteenth-notes simultaneously, that is,

Ex. 12



This movement, by itself, makes a very nice, quite easy piece for beginners.

Sonata No. 21, Op. 53, in C-Major, Dedicated to Count Waldstein

WE NOW return to the series of "great" sonatas, the present being one of those pieces that every one calling him (or her) self a pianist cannot afford to pass by. It cannot fail to be observed that the element of instrumental effect—apart from mere difficulty—had been at first regarded by Beethoven as a matter of secondary importance; and although the last movement of the "Moonlight Sonata," and the greater portion of the "Op. 31," and others, leave nothing to be desired in the matter of technical brilliancy, this is far from being generally the leading feature. What makes the "Op. 53" such a general favorite with performers is its extremely pianistic character, combined with its general musical charm. The person attempting this difficult work might be supposed capable of finding out all the troublesome points for himself; but there are some that I have found to be unnoticed by so many advanced players that I think it as well to point them out.

For instance, there is no *rall* in the twelfth measure. The pause on the G is no particular climax; and, anyway, Beethoven did not desire a *rall*, or he would have marked one. The next thing is to remember to top the *cresc.* in 21 and 22 with a sudden *p*. This is an important point which I find often gets overlooked. Of course, you will perceive that the whole of the second subject and the approach to it, appearing to bristle with accidentals, is simply in the key of four sharps, and a change of key-signature was urgently demanded, but to give it would have been against a tradition, which Beethoven lacked the courage to violate until later. When playing the second subject observe one point: The melody (35-41) is played through first with the two hands alike in octaves. See that they sound evenly, because the right hand fingers its part with several fingers, getting (it is to be hoped) a good *legato*, but the left has to play most of its notes by sliding the thumb. The second time (43-48) the left hand has the same part as before (the second half an octave lower), but the right hand has a varied version in triplet eighths. Its thumb notes are only part of the accompanying harmony *and must be carefully subdued.* I hope you will see that in the 47th measure, the principal melody is the third note of each triplet. There are several sudden *pianos* to look out for; one at 63, where the left hand must not get *crescendo*, and two others in 83 and 85. People are very apt to play, in 82 and 84, a *forte*, instead of a *crescendo*. The repeat of this first part used—until about 25 years ago—always to be made, but you rarely hear it now.
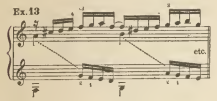
In the second part endeavor to keep the various *crescendos* where they are marked and not start them too soon. From 114 to 141 is a steady and persistent *forte*, only broken by two odd *pianos*, in 138 and 140. Do not be perplexed at the queer notation of the bass broken chords. Beethoven

was still afraid to trust to the sustaining power of the pedal, so thought it necessary to indicate his intentions in this unnecessarily cumberous fashion. Hoard up your powers of *crescendo* during the long, dominant passage, 144-157, for what the left hand is capable of amounts to very little.

When you reach 169, I hope you will perceive the sense of my warning about the 12th measure. It would sound very dull to hear so much made of the two-fold pause. The second subject having been given in the unusual key of the mediant (E major) now reappears in the sub-mediant (A major), but only for a few measures; then we hasten back to the tonic, where all goes as before until at 261 begins a *Coda*, gradually working up from *pp* to *ff*.

The left-hand passage, 274-276, is very troublesome with the fingering usually adopted for the four sixteenth-notes—"2, 3, 1, 2"—in consequence of there being so little time to turn the thumb under. I find "1, 2, 3, 4," a good deal better. There is plenty of time to slide the thumb from the preceding quarter-note; but if you find the stretch from 4 to 5 beyond you, the following is another possibility:

Ex. 13



The light scale-passages at 284-285 are best played, the first one very swiftly and legato, the second rather slower and staccato. To play either *glissando*, sounds vulgar. I suppose I need not warn you about the "catch" in the time at 293.
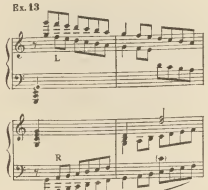
The second movement of this sonata, which only professes to be an introduction to the Rondo finale, is nevertheless a very grateful task for the performer. It can hardly be played too slowly, a very grave pace enhancing the air of dignity and mystery that enfolds it. Perhaps you are not aware that Beethoven originally composed a full-sized slow movement for this work, but finding it made the whole imprudently long, substituted this admirable Introduction and afterwards published the other as a piece by itself under the title, "Andante in F." The only thing in this *Adagio* to which I need direct your attention is the 2nd and 8th measures, where the octave E, in the bass, would have been an octave lower had the compass of the instrument permitted it. To bring the bass up a seventh, instead of letting it descend a semitone, as the bass of an augmented sixth should do, is not only poor harmony in itself, but it weakens the harmony of the following measure, where the skip of an octave would have been welcome.

The *crescendo* at 21 does not want to be overdone, nor do the various *sforzandos* in this movement. I have heard it played with the soft pedal throughout; this aids the mysterious effect, but was not indicated by the composer.

You should need no warning to keep the opening of the Rondo to a placid, moderate pace and a steady *pianissimo*. It is a voice heard in the distance, and though at 55, 168 and 337 we have it repeated loudly, as if taken up by a chorus, after each episode it recurs as softly as ever. The dynamics (light and shade) of this movement are indeed as eccentric as Beethoven ever was. At 163, and similar places, do not allow the right hand to hustle the left hand into playing too fast; and at 251 I should not allow old-fashioned rules of fingering to hamper me, but finger the right-hand arpeggios all alike, starting with the thumb on the lowest note, whether it be white or black. At 287-95, the light quarter-notes in the left hand are to be played as if they were the missing sixteenths of the right hand. Afterwards they gradually assume an independent interest, becoming by degrees the subject itself.
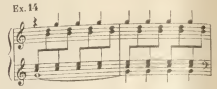
The Coda, marked *Prestissimo*, is just about twice as fast as the Rondo. When you get to 415, you find that the passage is inverted; that is, the hands have changed over their parts. The left hand should therefore be made much louder than the right, to render this apparent. From 427 onwards, are some eccentric changes of *p* and *f*, and then we reach the famous octave passage, which is the bugbear of all pianists. It was originally marked *glissando*, but this is hardly possible on the modern piano, In Klindworth's edition, the octaves are played by the two hands, except at 468 and 472, where this relief is not possible.

Ex. 13



If this version be adopted I suggest that it would sound better and betray the device less if the passage be played lightly *staccato* instead of *legato*. Most advanced pianists, however, who have learned the art of playing octaves with a loose wrist and close to the keys, play the passage as written, even if they have to go a shade slower; but then again they cannot make it sound *legato*. For my own part, taking into consideration the small interest of the passage, and also the fact that Beethoven himself abandons the octaves at 475, just when the passage is assuming importance, I think it far better, if you cannot do the *glissando*, to play single notes only—the upper notes in the treble and the lower notes in the bass. If it be executed really *pianissimo*, as marked, the difference can hardly be detected, and a good crescendo at 475 makes it seem quite natural. The trill which follows commences on G, unlike those which succeed; these all accent the accessory note, as was usual. The culminating double trill is best played:

Ex. 14



the trills having become, during measures 507-510, of the pace of ordinary eighth-notes. The pace is fully maintained to the end.

Any Sonata that came immediately after this great work would be felt to be in the nature of an anti-climax, whatever its merits; and so Beethoven seem to have felt with regard to his next effort, a Sonata in F, in two movements. It seems one of the least inspired of his writings, dull in the subject-matter, and difficult in the writing, with little to reward the player for his exertions. It is one of a very few which pianists have concurred in passing over; and there is so little in it that calls for assistance at our present stage that I think we may well turn to another.

Self-Test Questions on Mr. Corder's Article

(1.) *What is the meaning of "Opus," and how is it applied to a composition?*
(2.) *What is a Sonatina?*
(3.) *What is the form of the Minuet in Beethoven's Opus 49, No. 2?*
(4.) *To whom is his Sonata, Opus 53, in C major dedicated?*
(5.) *How may the problem of the glissando octaves passage be solved on the modern piano?*

The Third in this Helpful Series of Articles Will Appear in the July Issue

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

Johannes Brahms
(1833-1897)

[EDITOR'S NOTE.—*We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as "The Child's Own Book of Great Musicians" series and "The Standard History of Music." For the convenience of "Etude" readers this series is now being issued in book form. Several additional articles will appear later.*]

1. Q. Where and when was Johannes Brahms born?
A. In Hamburg, Germany, on May 7, 1833.

2. Q. Did he come of a musical family?
A. Yes; his father was an able musician who played the viola, violin, 'cello, flute, horn and contra-bass. He played the double-bass in the theater and in the Philharmonic concerts, and also played in the town military band.

3. Q. Who were Brahms' first teachers?
A. When Brahms was seven years old he began studying with the pianist Cossel. When he was ten years old Cossel, realizing the boy's great talent, took him to play for Marxsen, at Altona, who accepted him as his pupil in music without compensation, and also looked after his regular school work.

4. Q. With what great Hungarian violinist did Brahms go upon a concert tour in 1853?
A. Eduard Remenyi.

5. Q. Where did Brahms obtain the melodies of his Hungarian Dances?
A. From a poor Hungarian musician who played some of his national Hungarian music, which Brahms and Remenyi took down in notes, and the melodies of which Brahms afterward used in his Hungarian Dances.

6. Q. What three great musicians did Brahms meet at this time?
A. The violinist Joachim, Liszt and Schumann. Schumann was so impressed by Brahms' great talent in composition that he wrote a now famous article entitled "New Paths," in which he praised highly Brahms' work.

7. Q. Was Brahms as great a pianist as Liszt, Rubinstein or Paderewski?
A. No; his playing is described as hard and dry and he did not fill his audiences with enthusiasm as did the three others named. But Joachim said of his playing, "His piano playing was so tender, so full of fancy, so free, so fiery, that it held me enthralled."

8. Q. How was Brahms considered as a teacher of the piano?
A. Florence May, in her book, "Life of Johannes Brahms," says, "Brahms was an ideal teacher of the pianoforte; strict and absolute, gentle, patient and encouraging, and unwavered in his efforts to make his pupil grasp the full meaning of whatever work might be in hand."

9. Q. Who was Brahms' great contemporary, and how do their compositions differ?
A. Richard Wagner, whose compositions represent the ultra-romanticists in orchestral music, while Brahms is the champion of the classic idea in absolute music.

10. Q. Describe Brahms' style in composition.
A. Brahms' style is not bright and tuneful as in the South German masters. It is broad and gloomy, generally intricate in harmony, sometimes dull and unattractive. He was an undoubted master of form and was great in original inventive power.

11. Q. Describe Brahms' style in writing for the piano.
A. "Brahms' style," says a writer, "is usually the free polyphonic, more open than Schumann's. The rhythm is complex and difficult to solve. He has a great fondness for syncopations, cross rhythms, and sudden metrical changes. His music is very difficult to play."

12. Q. Was Brahms a fine song writer?
A. Yes; Brahms wrote about two hundred songs with piano accompaniment. Sixty are in folk-song style. Brahms' songs, like Schumann's, give about equal importance to the voice and piano part. The accompaniments are very rich; and many of his songs have melodies of haunting sweetness. His style is always dignified and noble. Brahms' songs for four or six voices unaccompanied are among the finest ever written.

13. Q. What is Brahms' most famous work?
A. The "German Requiem" for chorus and orchestra. It is not a requiem mass, but a cantata with words from the Bible, setting forth the brevity of life and the hope of immortality.

14. Q. Did Brahms write much chamber music?
A. Yes; he wrote string quartets, piano trios, quartets and quintets, and a clarinet quintet, all of which revive the classical style in a manner worthy of Haydn, Mozart and Beethoven.

15. Q. How many symphonies did Brahms write?
A. Brahms wrote four symphonies. They are based on the style of Beethoven's fifth and seventh symphonies.

16. Q. Describe Brahms' personal appearance.
A. Brahms had a body small and stocky, surmounted by a head abnormally large. His complexion was ruddy, his eyes blue and penetrating and his hair slightly gray in his advanced years. He was rather careless in his dress, often appearing on the street without a tie of any kind and carrying his broad-brimmed hat in his hand instead of wearing it on his head.

17. Q. When did Brahms die?
A. In Vienna, April 3, 1897.

The Adult Beginner and His Problems

By JOHN M. WILLIAMS

NEARLY every teacher of pianoforte, and there are some two hundred thousand or more in these United States of ours, has at one time or another had to face the problem of the adult beginner. How to handle it to the greatest advantage is one of the points to which every music teacher should give time and thought, as it requires thorough preparation and an elasticity of method strangely absent in much music teaching.

By the term "adult beginner," the writer wishes to denote all beginners in pianoforte playing who are past the age of fourteen. This will include boys and girls of high school age, school teachers, stenographers, clerks, married women, college boys and men, the budding vocalist who aspires to play her accompaniments, and, most pathetic of all, the woman past middle age, who has always craved music lessons, but who, when a child, was unable to have lessons, either through lack of money, a piano, or a music teacher.

Older Beginners Difficult to Teach

I believe it is generally admitted that in the majority of cases these older beginners, for many reasons, are a "thorn in the flesh" to the harassed teacher. First, the hand is already formed and is generally stiff and unruly. The boys and men frequently have hands that look as though every finger had at some time or another been knocked out of joint by a base ball or some other instrument of manly sport. The older women sometimes have hands that show honorable, though somewhat dishcartening signs of toil. Others have rheumatic joints that seem to squeak when they try for finger action.

The writer's experience with such pupils extends over a period of a quarter of a century, with varying results. For the first fifteen years, the outcome was nearly always the same. After a short period of study, varying in length from one month to three, the pupil would invariably either telephone, write or announce, "My work" (at the office, home, social affairs, or whatever the case might be) "is getting so heavy that I am afraid I shall have to drop my music lessons." A polite way of saying that the teacher had failed to meet the problem!

But within the past ten years this state of affairs has changed completely: the problems of many of these older beginners have been met and solved. The writer is thus able to hold these pupils, often for many years, to the mutual pleasure and profit of both teacher and pupil.

Neither is the financial return from this small minority to be despised, as adult beginners frequently are able to take as their lesson period, hours that the average teacher finds difficult even to give away, those in the forenoon, late in the evening and very early in the morning.

Adult Beginners a Different Problem

In mathematics, if we have a problem to solve, we must get busy and "work it out." We would never think of simply shrugging our shoulders and waiting for it to solve itself, for our common sense would tell us that it would remain unsolved. Yet many teachers of pianoforte seem to adopt the latter attitude where the adult beginner in piano playing is concerned. The adult beginner is a problem separate and distinct from that of the child beginner, and one that must be worked out along quite different lines. To use the same beginner's book that is used for a child of six, to approach the subject from the same angle as that considered for other pupils, is to be unsuccessful.

Adult Beginner has a Definite Objective

I believe most teachers will admit that the average older beginner starts on his musical career with a quite definite idea of what he wants to learn to play, not with some vague notion as to its "cultural value."

What are these desires?

First, he desires to play tunes that he knows, that he has heard and is perhaps able to whistle or sing. What these tunes are the movies, the home, the radio, the phonograph and the church will have to answer.

Racial Music

As the Italian loves his operatic arias, so the Anglo-Saxon loves his folk tunes. Practically all Americans have an inheritance not only of our own folk tunes like *Way Down Upon the Swanee River*, but also English, Scotch, Irish and Welsh, to say nothing of quite a few German airs.
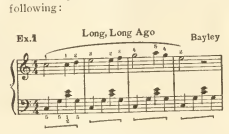
Let us us now look at the problem in hand, take stock of assets, liabilities and possibilities.

First, considering assets, the desire to play is undoubtedly the biggest. As before said, older beginners generally begin taking lessons because they want to play, and as is frequently the case with children, because their parents make them take music lessons. Frequently they earn the money for their lessons, and people who earn their lesson money are very apt to try and get their money's worth. The mind of the adult beginner is another asset, as it can grasp the intellectual part of the music lesson much quicker than the untrained intelligence of a young child. Names of keys, names of notes and their values, time signature, and so forth, are easily learned and comprehended by them. They can think music; their problem is to be able to play what they think.

The physique of older beginners has its advantages as well as disadvantages. Greatly to their advantage is the fact that they can reach the pedals, and the hand, being stronger and larger, is generally capable of spanning an octave.

Now, as to liabilities, the hands of many older beginners (especially the football and baseball players, older married women, and so forth), are frequently stiff and unwieldy. As the fingers seem to hinge at the elbow instead of the knuckles, speed is taboo. Fast pieces, requiring pure finger action, are generally absolutely out of the question. The music teacher should realize this and give pieces in slow tempo, generally a tune or melody in one hand with accompaniment in the other, like the following:

Ex. 1 Long, Long Ago Bayley



Another drawback is the fact that boys and girls who work generally practice at night, frequently when they are very tired from the day's labor. Hence the quality of the practice suffers. Of course, any sort of social diversion, from company dropping in to going to a "movie," upsets the practice schedule, and leaves less time to prepare for the next lesson. Again, the older beginner is frequently a young man or woman who is away from home, and systematic practice on a boarding house piano is not always feasible.

Next, as to possibilities (knowing the Biblical injunction, perhaps probabilities would be a better word), first, let us see what the older beginners desire, and what the chances are for achieving it.



JOHN M. WILLIAMS

Of course, there are the pupils who do exceptional work. The writer once had a young pupil who began taking lessons when he was sixteen years of age, having never had a lesson in his life previously. Two years and seven months later he passed the advanced examination of the "Associated Board of the Royal College and Royal Academy of Music." But, since such cases are so rare, we will confine our remarks to the average older beginner.

Boys and girls of from fourteen to twenty-five generally take piano lessons for one of several reasons: To play "jazz" at parties, to provide their share in the evening's entertainment, or having begun to take singing lessons, to play their own accompaniments. To play in an orchestra, school or "movie," is also sometimes given as a reason.

Older Beginners

Beginners from twenty-five to sixty (the writer has had many beginners between the ages of fifty and sixty, one of whom showed unusual ability) generally want to play rather slow, sentimental types of pieces—frequently hymns and nearly always the old folk songs like *Long, Long Ago, Annie Laurie, Old Black Joe, Way Down Upon the Swanee River*, and so forth. The older beginner who is to be married and desires music for the future home, the young lady whose fiancé sings and who is ambitious to play his accompaniments, and the expectant mother who is studying with the purely altruistic idea of "pre-natal influence," these are other isolated instances.

What are their chances of having these ambitions realized, and how may the music teacher assist to best advantage? I believe most of the above ambitions, except perhaps the one to play "jazz," which is frequently very difficult, may be easily and happily realized, providing the pupil gets the right teacher and that teacher uses the right kind of material.

The average music teacher is too much inclined to teach all pupils alike. The problems of the adult beginner and the child beginner are exactly opposite, and the sooner the teacher recognizes this fact the better. A child's fingers will generally do whatever he can think. Not so with the older beginner. The successful teacher of adults will frequently have to throw overboard a great many "traditions," the "dead wood" in the mental attic. For instance, the relative importance of scale, arpeggio and chord practice must be reconsidered. If the teacher uses discrimination, he will not assign pieces which depend upon scales for their charm. In fact, he will fight shy of any sort of pure finger work in the very beginning. Chords and arpeggios are much more necessary and quite feasible, and the correct use of the damper pedal from practically the very beginning (about the sixth lesson) is of paramount importance.

The Chinese Pupil

Let us first see how the school teacher handles the problem of the adult beginner. A Chinese boy of about sixteen years of age, who had been in this country but two years, was placed in the fifth grade at public school. On account of his speaking very indistinct English, a question was raised regarding the advantages of this step. The answer was: "In public school we recognize the fact that the mind of the older beginner must be kept interested, hence, just as soon as we have taught the
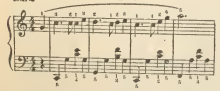
*The musical illustrations in this article are from John M. Williams' *Older Beginners' Book*, recently published by Theo. Presser.

sounds of letters, and a few simple words and sentences, we try to place them in a grade far enough along to stimulate them mentally. In a very short time they make up the parts they have skipped. We recognize the fact that the mind must be kept at work."

The same idea should be applied to the older beginner in music. Just as soon as possible, frequently by the end of the fourth or sixth lesson, teach the use of the damper pedal, and assign some simple tune like this:

Auld Lang Syne

Ex.2



Popular Music Not Always Trash

Two difficulties are presented in the case of the boy or girl from fourteen to sixteen, who wants to learn to play "popular music," generally meaning "jazz." First, "popular music" is rather an elastic term that may be made to include such classics as Dvorak's *Humoresque*, Offenbach's *Barcarolle*, from the opera Tales of Hoffman," Rubinstein's *Melody in F*, Schumann's *Traumerei*, and many others. Secondly, much of the popular "jazz" is quite difficult. As generally used this type of music denotes popular songs, musical comedy hits, the latest ballads and dance music in general. Even in "jazz" there is good and bad. Some of the popular numbers are well written and original, but these are frequently beyond the average pupil's ability.

Just how far a teacher should go to meet the desires of the pupil in this matter is a subject every teacher will have to decide for himself. The writer has never felt that his reputation was sufficiently good to risk actually teaching "jazz" and ragtime. The teacher may explain to the pupil that he doesn't teach so-called "popular music," but that if he desires it, the quickest and best way to get it is to go ahead and learn the notes, fingering, and so forth, in the regulation way, as they are the same in all music.

Musical appreciation is not a fixed quality; on the contrary it is extremely variable and is capable of growth the same as any other form of appreciation. Hence, the pupil who begins with the idea of playing "jazz," frequently ends with the desire for better music.

First Book Important

Care should be taken in selecting the first instruction book. The average beginner's book is necessarily, and quite correctly of course, written with the child of six, seven, or eight years of age in mind. Physically, mentally, and frequently musically, their problems are diametrically opposed to those of the older beginner. *Dolly's Waltz, Teddy Bear Dance*, and so forth, do little to stimulate the interest of the older beginner, and even the older beginner must have his interest kept up. The following outline of the first six lessons for one of these older beginners has proven helpful.

The First Lesson

First lesson: Explain the keyboard, the notes representing these keys, their values, time signature, bars, measures, fingering, and give a thorough explanation of the reason for relaxation, such as: "The eye reads the note and repeats it to the brain which telegraphs it down the nerves to the finger tips where the note is played. Think of the arm as being a piece of hose hanging loosely from the shoulder. Any stiffness in the wrist, elbow or shoulder compares to a 'kink' in the hose and makes it difficult for the 'message' to get through to the fingers; cuts off the current, as it were." Older beginners need constant watching for tension, especially in the shoulders and elbows.

Teach Arm Touch First

Many teachers insist upon the pupil mastering the pure finger touch before using the arm weight. Yet why begin piano playing with the most difficult touch? Why not begin with the larger (arm) movement and gradually work down to the more difficult finger touch? Many excellent and progressive teachers advocate starting even small children with the arm touch (weight) and when freedom has been acquired gradually introducing pure finger action. With the older beginner, the latter method is imperative. Beauty of touch and any degree of facility attainable is dependent upon freedom of the piano playing apparatus, the shoulders, upper arms, forearm, wrist and so forth. Even more attention will have to be paid to this important phase of relaxation with the older beginner than with children.

Quite a few little exercises should be given at the very first lesson, each of which should be thoroughly practiced, hands alone, before playing them together.

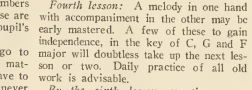
Second lesson: Eighth notes may be introduced and more experience gained in note reading, freedom and control.

Third lesson: The staccato touch may be introduced and new notes added; the material given for the first and second lessons should be reviewed daily many, many times, as facility is best acquired on the review work.

Fourth lesson: A melody in one hand with accompaniment in the other may be early mastered. A few of these to gain independence, in the key of C, G and F major will doubtless take up the next lesson or two. Daily practice of all old work is advisable.
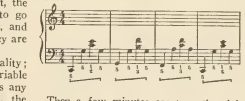
By the sixth lesson, sometimes even sooner, the pupil may be shown the use of the damper pedal and taught the C basses, using the foot (pedal) to connect, thus:

Ex.3



Then a few minutes spent on the right hand alone will teach the following melody, (*Long, Long Ago*):

Ex.4

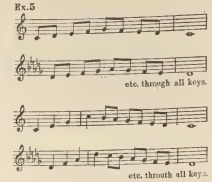


Next play the hands together or at first the teacher may play the melody and the pupil the accompaniment, and then *vice versa*. All this work is arm work and requires little or no finger agility. From now on try and use as many folk tunes as possible. Gradually introduce finger action scales and so forth. A thorough knowledge of tonic, dominant and subdominant chords in three positions, and the common chord arpeggios, is of more practical use than the scales, although of course it is taken for granted, each teacher will give these.

The Vocal Student

Of course, every teacher met with the vocal student who, discovering after the age of twenty that he has a voice, wants to learn to play as well as possible. Such a student, who is unable to play piano at all, may very well be given the following little exercises at the very first lesson:

Ex.5



The construction of the five tone scale and the tonic triad is all that it is necessary to explain, to be able to play these and the piano lesson thus immediately represents service, a point frequently overlooked by the teacher, though much appreciated by the pupil.

For the Musically Slow

Eutoka Hellier Nickelsen

These hints are intended for those who have no natural musical ability but who love the art and are eager to play the piano.

1. Select a patient, though thorough, instructor.
2. When natural talent is absent, try imitation.
3. Know how to apply
   a. Touch by weight.
   b. Touch by stroke.
   c. Touch by pressure.
4. Scales played very lightly and rapidly will help to soften a harsh touch.
5. Arpeggios played with a decided accent, up and down the keyboard, will help to brighten the tone color.
6. Five-finger exercises, practiced staccato, will give that desired crispness to the touch.
7. A few lessons in syncopation will improve the rhythmical flow.
8. Know your glossary.
9. Know your rhetoric (musically speaking).
10. If desiring to teach, specialize in theory.

Selecting Compositions for Your Pupils

By Patricia Rayburn

In selecting a composition for a pupil, four things must be taken into consideration: the age of the pupil, his state of advancement, his intelligence, and character.

Each pupil is a problem to be solved on the basis of these four points.

The best test to apply to a musical composition—taking it for granted that only a work of merit is to be considered—is to be able to answer these questions affirmatively:

1. Is the student really intcrested in this type of composition?
2. Is it within range of the pupil's ability, from the standpoint of technic?
3. Is it within range of his ability from the standpoint of interpretation? Is his mind sufficiently developed to get the utmost from the selection?
4. Is this composition sufficiently difficult for the student? Will it keep him stretching forward and upward to greater achievement?

When these questions has been answered satisfactorily, after sufficient thought on each, then it is time to introduce the pupil and the new selection to each other for serious work.

Cyril Scott and His Ego

In "My Years of Indiscretion," Cyril Scott discusses the inflation of his self-admiration in childhood resulting from the fact that he began to play the piano by ear at one and a half years of age, which led a neighbor to prophesy: "Now mark my words, that child will be a great musician."

"Though I have turned out a musician, I hardly feel justified in calling myself a *great* one," remarks the English composer, naively. "It is not exactly modesty from which I suffer, but a sense of humor; I neither take myself nor my works with great seriousness; and, I may add, for that reason have caused a good deal of disappointment, especially to one or two American women . . . .

"This capacity to treat myself with a grain of humor, however, only came to me after my twenty-fourth year. As a young boy, a youth, and a young man, I took myself and my works with a ridiculous seriousness. The first piece' I managed at the age of seven to put on paper constituted a momentous event, and I was mightily proud of my achievement. It is fortunate for me that my mother never 'showed me off,' nor praised me in connection with her own children. She was a laudably modest woman, and waived every compliment with a deprecating laugh. If she had been otherwise I might have grown up into a more arrogant young man than I actually did; for owing to my nerves I was never subjected to the corrections of a public school."

To Play Correctly Two Notes Against Three

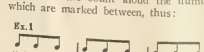
By Earl S. Hilton

Of the different ways of learning to play two notes against three, try the following:

The pupil can use one finger of each hand, or even both hands; it makes no difference. The thing is, to tap the three notes with one hand, while the two notes are tapped with the other hand. The tapping may be done on a table until the correct impression of rhythm is established.

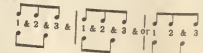
The exercise may be done as follows: The first note of the group of three, and the first of the group of two are tapped together; the second of the three next; followed by the second of the group of two; the third note of the three last. At the same time count aloud the numbers which are marked between, thus:

Ex.1



The exercise can be also counted thus:

Ex.2



As the exercise stands, it requires the right hand to tap the group of three and the left the group of two. This process can be inverted, or turned up side down, as it would seem, after the present position is established. After practicing while counting, then try the exercise without the counts, and it will appear much easier than before. Chas. W. Landon's little book, "Playing Two Notes Against Three," will be found a great aid in the student's work.

We have lost the feel of Beethoven, and we need to get away from the smallnesses which rule in the music of to-day before we are likely to recapture it.—A. J. Sheldon.

Making Etudes Count

By EUGENE F. MARKS

Practical Methods of Playing Studies to Best Advantage

From a music standpoint the usually accepted meaning of the word "Etude" is, "a musical composition designed as a study, presenting and affording constant practice in some particular technical difficulty." However, there are many compositions termed "Etudes" by such composers as Chopin, Liszt, Moscheles, Rubinstein and others, which, from a purely critical standpoint and in every sense, are adjudged as work of art, par excellence, because they demand the application of an exquisite and finished technic and stand unsurpassed as examples of the highest virtuosity.

Concerning the true purpose of the Etude, let us consult a few authoritative sources. Grove's dictionary reads as follows: "Etudes—studies, exercises, caprices, lessons. The large number of works under these heads for piano are, in a large measure, mere supplements to the instruction books. They may be divided into two kinds—pieces contrived with a view to aid the student in mastering special mechanical difficulties pertaining to the technical treatment of his instrument, like the excellent Etudes of Clementi and Cramer; and pieces wherein over and above such an executive purpose, which is never lost sight of, some characteristic musical sentiment, poetic scene, or dramatic situation susceptible of musical interpretation, or comment, is depicted, as in the Etudes of Chopin, Liszt or Alkin." In Dr. Hugo Riemann's dictionary the following definition is given: "The idea of a technical exercise piece is especially attached to the term 'Etude.' A branch of Etude literature is intended for public performance. Yet even here the principal feature consists of heaping up of difficulties." Other sources give prominence to the technical characteristic of the Etude almost exclusively.

From these various definitions we may conclude that the main object of the Etude coincides with the generally accepted view, that of paramount devotion to mechanical technicalities. Even in those studies leaning toward the highest in art, "the principal feature consists of heaping up difficulties;" the "executive purpose is never lost sight of."

The Practical Etudes

However, it is not to these transcendentals or grand Etudes in Paganini style of technic that we wish to turn our attention, but to the more usual and commonplace ones; to that class which deals entirely with the development of the physico-technical element in piano playing; to that class, suitable to the third or fourth-year study, where the names of such teachers and composers as, Bertini, Clementi, Czerny, Cramer, Duvernoy, Doering, Heller, Köhler and Lschhorn appear as household words. Nevertheless, the number of these studies is so prodigious that it is utterly impossible for any student to master the entirety during his studentship. Let it be his aim, rather, to study a part of them thoroughly.
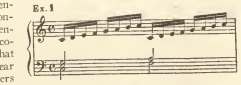
Etudes should be studied until they go merrily along. Nor should they be discarded as soon as the reading is easy, for it is at this degree of proficiency that they do the greatest amount of good. Moreover, if they are continued, they will prove themselves of constantly increasing value. As it is impracticable for all to be completely mastered by any one (unless he devotes himself exclusively to the task), the specific purpose of each should be sought and a rigid culling-out and careful selection made of the most valuable ones, utilizing only those which are absolutely needed.

The curriculum of the years preceding the advent of the aforementioned Etudes may well comprise the instruction book, or two or three volumes of some graded courses interspersed with a few of the simple Etudes by Doering, Gurlitt, Köhler, and easy sonatinas, such as Clementi, Opus, 36—1, 2, 3. These may be worked in easily if the practice or lesson period is divided as follows: (1) Technicalities; simple scales, chords and arpeggi. (2) Selections from the graded course, easy Etudes exhibiting the material of the technical exercises, sonatinas, or any instructive pieces partaking of a classic character. (Louis Köhler states that this classical work should be begun as soon as one is capable of playing five successive tones or the scale of C in one octave firmly and distinctly, at a speed of two tones to a second of time. But it may be undertaken earlier, when one is able to perform sixty or less notes to the minute, say M. M. fifty up to sixty.) (3) Simple pieces by modern composers. Such an arrangement of the practice period is sufficiently varied and brief to prevent either physical or mental fatigue. It is at this point in one's musical education, beginning the third year, that the subject of Etudes seems to intrude insidiously, yet forcefully for at this stage the student begins to "feel his wings" and wish to test his strength.

The Final Drilling Ground

It is evident that to get the best results from an Etude it must be viewed as a means for the application of technic, or at least the final drilling ground for such physiological actions, and not as many seem to think, a mere course in discipline whose aim is to gain the highest degree of speed or power. The usefulness of the Etude is manifold and its highest purpose to be an advocator or trainer in the acquisition of physical adroitness, or proficiency in piano playing. All performances demand such acquisitions as strength, surety, speed, lightness, looseness and touch. So it is with these ideals of technic in mind that we set ourselves to the task of Etude practice. The following simple excerpt from Köhler, Opus 50, an opus dealing entirely with scales and arpeggii equally distributed between both hands, should be thoroughly practiced until mastered.

Ex.1



First: practice for strength. This is to be secured through strong, even practice, each note delivered with the same degree of power, yet so slowly performed that one may view each sixteenth-note of the scale run as if it were a quarter-note, that is, four beats to the time allotted to each quarter-note. In this method of practice never allow the metronome to exceed eighty, one tick for each sixteenth-note.

Observe carefully the curve of the fingers, avoiding all wrong or backward manipulations of the joints, and keep the arm and hands in correct position which they assume naturally if allowed to swing freely and loosely. Irrespective of strength and finger action, the player gains by this slow method calmness and control of his nerves. Having ample time to make a careful survey of all details, even those natural ones, such as beat divisions and places of accentuation, he attains a mental poise devoid of anxiety for correct finger or note. Besides he has time to observe all marks of expression and change in melody outline. In fact, this slow work becomes a sort of concentrated visual training of music conceptions and calls into activity successive factors: the eye, observing notes, signs, and so forth; and the brain, absorbing the impressions and adapting them in turn to the manipulation of the fingers, wrist and arm. It was William James, I think, who said, "The discipline of mastering *one* fact at a time, the drilling in mental concentration and retention, is worth far more than the facts themselves. Facts are forgotten, but the mental ability remains."

Second: speed and lightness may be used advantageously in combination if the Etude is played as softly and evenly as possible with each note distinctly heard at *tempo commodo*, that is, at a speed wherein no mistakes will occur. It is better to employ no metronome in endeavoring to obtain smoothness and speed with this light touch.

Third: surety and looseness may be gained simultaneously through a staccato touch (with thorough looseness or relaxation of wrist and arm) given to the sixteenth-notes only, each note to coincide with a tick of the metronome. A medium degree of intensity should be used on each note, and the fingers kept correctly curved at all times. The value of the staccato touch as a test for the accuracy of notes or correct fingering cannot be over-estimated. Many performers can play a passage legato, without any trouble, but if the same passage (even if only a simple scale run) is undertaken staccato, they will discover to their astonishment that false notes are frequently struck and that wrong fingering is nothing unusual.

Touch and Etude-Practice

Fourth: touch embraces the acme of Etude-practice, as it means the application of all of the above principles of technic with the addition of expression. Every note, every motive, every section, every phrase, every accent, must be studied and delivered with perfect control and musical feeling. In order to do this, the student must listen to his own playing, must become his own critic. All the time he is solving the mechanical problems on the keyboard, mentally he must be improving his musical ear by cultivating those faculties which discriminate between what is beautiful, artistic, and effective, and that which is ugly, trivial, and weak. Often even a simple melody requires many repetitions and hard work to render it effectively and to its best advantage. "Repetition is the mother of study," we are told, and result ful practice is intelligent repetition, which means repetition with mental guidance and control back of it.

If a critic would listen to another play, he would be "all attention" to detect wrong notes, incorrect phrasing, poor pedaling, irregular rhythm, inartistic expression, and especially indefiniteness of form. With just such keenness should he listen to himself, and not waste, as he so often does, many hours, yea, even years, in desultory, unintelligent practice. Every student should so focus his efforts and direct his mentality during practice that he will gain some definite result. He should make difficult passages flow as fluently as the simple ones and see that the rendition of the whole is smooth, connected and acceptable.

There are certain laws concerning the metric accent, the rhythmic accents of the beats and their sub-divisions, and the phrasal accents, which should be understood and developed by the student. Each one of these various accents demands special consideration. Practically nothing is superior, for sustaining the rhythmic flow of all these accents, to an Etude with regular divisions of equal notes to which different shadings may be given, and which is capable of varied phrasings. We have studies composed with specific objectives, such as, cultivating a feeling for rhythm and melody, staccato and legato touch, bravura and octave playing; Etudes for figures and embellishments frequently occurring in music, as scales, broken chords, arpeggii, double notes, trills, turns; studies designed especially for the development of the fingers, the wrist, the left hand alone, and so on. Selections from these Etudes may be used when one is deficient in any particular phase of development. Among the numerous Etudes existing, the following are considered as essentials for all students:

Essential Etudes

Czerny, Op. 299, School of Velocity.
Heller, Op. 45, 46, 47, Development of rhythm and tone quality.
Cramer, Op. 84. The well-known technical studies, which no piano player should omit.
Cramer, 50 Selected Studies. Edited and progressively arranged with criticisms by H. von Bülow.
Clementi, Gradus ad Parnassum.

To these may be added advantageously: Thalberg, Op. 26, 12 Grandes-Etudes.
Heller, Op. 154, 21 Technical Studies, to precede the works of Chopin.

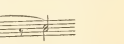
There is a distinction to be made, resuming our general talk on Etudes, between the melody and accompaniment. Reverting to the short illustration quoted above from Köhler, Opus, 50, the melody (in this case in two-voice, or duet, form) is found to be in the bass, which calls for a legato touch and at the same time gives a prominence to this part over that of the scale run for the right hand. Furthermore, the second measure of this melodic bass progression

Ex 2



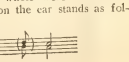
demands a certain adaptation of the fingers to produce an effective legato connection, thus:

Ex. 3



That is, the thumb sustains the G of the first chord while the third finger is raised in order to resound the E with the second chord. This method of connecting chords produces a perfect legato between the upper notes, while the lower notes are necessarily somewhat disconnected; yet, notwithstanding this slight disconnection, a general rule stands that, "if one part is connected and an accompanying part is separated, even by a rest, the result remains as if the whole were connected." The final effect on the ear stands as follows:

Ex. 4



because in any leap all intervening tones of the familiarized scale are supplied imaginatively by the musical ear. This may be tested by skipping slowly on the keyboard from G to C above, and noting if the intervening notes A and B of the scale are not mentally interposed.

Again, there is the expression of climaxes inherent in each phrase, to which an interpretative touch must be adapted (as the bass part in the first excerpt given) and a similar, yet subdued, expression of the accompanying figure. This figure frequently bears an inherent expression of its own resulting in "expression within expression." Thus, crescendo, diminuendo or swell may be made upon the scale runs in the treble of the first example, nevertheless sustaining the *smorzando* effect of the entire accompaniment.

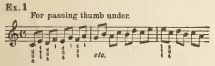
Many students deem the study of Études uninteresting, yet they should always keep in view the ultimate aim of thus surmounting technical difficulties, and endeavoring to vitalize them with the breath of musical interest.

Thumb Drill of the Right Kind

By M. C. Wilkins

HERE is a thumb drill that can be used to preface scale-playing to good advantage. As the thumb is rarely used on a black key in scale-playing, the practice may be confined to the broken thirds in C major as indicated.

Ex. 1



Follow this counting for precision:

Count I. Strike the second finger and at the same moment let the thumb fly under to its proper position over the E, the next key to be struck. These motions are to occur simultaneously and are *not* to be accompanied by any jerky motion of the hand.

Count II. Strike the E confidently with the thumb, at the same moment liberating the second finger and placing it in striking position immediately over D, the next note.

Proceed in the same manner with the other fingers, and the other notes in all the exercises.

Please Do!

By N. B. Smart

ACQUIRE a true *legato* by finger exercising.

Practice the difficult parts first in studies and exercises.

Get the fingering right in your scales.

Play scales slowly until you know them.

Give attention to phrasing.

Play more slowly if you blunder or stammer.

Avoid stopping in sight-reading.

Keep your eye at least a bar in front of the notes your fingers are playing.

Leave the new piece till after you have practiced scales exercises and pieces.

Remember that one piece well played is of more value than many pieces indifferently played.

Understand fully the key, or keys of a piece.

Conquer the difficult piece and make it speak your thoughts.

Finish your practice with one piece from your repertoire.

Play to friends when asked.

Slumps!

By Harold Mynning

A GREAT deal of the discouraging element in piano playing could be eliminated if the student would realize that he is just as much subject to a slump—a period when he seems to be able to make little or no progress—as is, for instance, a baseball player. No one can explain why the mind sometimes seems to go on a vacation and to stay indefinitely. The slump usually begins of a sudden and ends in the same way. Probably the cause is partly physical and partly mental.

As an illustration of the part the mind plays in a slump, this incident might be mentioned. Some time ago the celebrated pianist, Josef Hofmann, played in Atlanta, Georgia. He had not given a recital there in fifteen years. The small crowd assembled to hear him made him feel rather depressed; but he tells us that as soon as he touched the keys he discovered much to his joy that the piano was an instrument that had an exceptionally fine action. This changed his mental attitude entirely and the recital turned out to be a glorious success.

Piano playing is much like baseball, in that it is partly mental and partly physical. That is to say, while there is all the difference in the world between the two "games," yet they have a great similarity in the two ways which have been mentioned. Very often the hands of the pianist seem to be sluggish, and no amount of practicing seems to be able to improve matters. The player is probably in the throes of a physical slump. As stated, baseball players frequently experience this. George Sisler, the famous batsman of the St. Louis Browns, in the season just closed appeared twenty-six times at bat without scoring a "hit."

For the genuine slump there is probably no cure as such. This leaves but one question left to be settled. Sometimes, in fact often, a streak of laziness is mistaken for a slump. The remedy for this of course is work, and plenty of it.

All that can be done in a case of slumps is that the victim shall do his best to break it. If the case is not too severe, probably any one or all of the following remedies might prove efficacious—at least partially so.

Practice slowly. There is probably nothing so absolutely ruinous to pianistic progress as the attempt to play a piece faster than preparation has made possible. The old saying that "The shortest way home is the longest way round," is perhaps true, as applied to slow development in piano playing.

A change in musical diet is often as exhilarating as a breath of fresh air coming into a hot, stuffy room.

Finally there is the recourse to quit music entirely for a period of time. This often works wonders in the nature of an improvement when the work is again taken up.

A Tribute of Tears

Harry Harkness Flagler, the generous patron of American music, told a story at a musicale in New York.

"A male quartet," he began, "was singing plantation melodies at a concert in Rochester. As the melodies went on a man in a front seat was seen to wipe his eyes furtively, and a few minutes later he burst into tears.

"The manager of the quartet slipped round and touched him on the shoulder.

"'My dear sir,' he said, 'our quartet deeply appreciates the compliment you have paid it by this display of emotion. You are a Southerner, no doubt?'

"'No,' sobbed the man, 'I am a musician.'"

Acquiring a True Legato Touch

By Hazel Barron

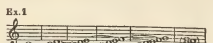
THROUGHOUT early musical history the search for an instrument on which to exemplify the legato touch was constant. As the mechanism of the pianoforte was developed, each master in turn sought to play upon it in a truly masterly way. Each endeavored to acquire a way to produce beautiful singing tones, to express a true legato touch. Today we have the modern pianoforte, a highly developed instrument, and a host of master musicians to perform inspiringly upon it. But what about the playing of the average student and performer?

How frequently is heard: "Oh! she plays wonderfully, for she has a beautiful touch!" An abstract sort of compliment to offer a thoughtful musician, for, she reasons, "What is a beautiful touch?" Were it possible to inquire of the speaker, it would likely be found that he was expressing his appreciation for the tune which the player brought out. Melody played in singing style in a sympathetic manner is ever instrumental in enlisting the appreciation of an audience. Is the musician always as alert in the recognition of beautiful tones as his hearers? The difference between true legato playing and detached or staccato playing is as great as the difference between black and white. Therefore, a practical understanding of the various touches and the correct place of each in performance is the duty of every sincere student of music.

The clapping of the hands at regular intervals illustrates in a simple way the effect of the staccato touch. Though the claps be slow or rapid, each is separate and distinct. One neither meets nor overlaps the succeeding clap. So it may be said that any tone which does not meet the succeeding one could not be a link of a legato phrase, but must be a staccato tone. One naturally sings or hums a melody in legato style. The moment the breath is taken, the smooth succession of tones is broken and the legato phrase ends. Figuratively, a melodic phrase is played as it should be sung.

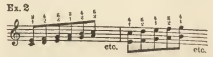
In order to produce good legato playing one needs the ability to hear it. He must then utilize his efforts to gain it by simple methods of practice. With a very relaxed hand and arm, the following exercise should be practiced to give an appreciation of singing tones and the effect of constant overlapping.

Ex. 1
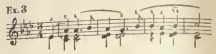


Double thirds and double sixths are found very profitable practice. It should be noticed that in ascending a scale of thirds, the fifth finger on the right hand and the thumb on the left must cling to the key while the pair of fingers passes over. This same clinging to the key is necessary for the two outer fingers while ascending with legato double sixths.

Ex. 2



One immediately finds that in attempting to play a phrase in a beautiful legato style, he must first acquire a correct, practical fingering. It is only after a usual fingering has been learned that the student can work to perfect the technic required for the passage. The opening phrase of the popular *Impromptu*, Op. 142, No. 2, (Ex. 3), by Schubert, gives some splendid illustrations of the necessity for correct fingering. It will be found that in order to bring out this beautiful melody as indicated by the slurs, the finger marking must be followed. It is excellent practice to take the melody from its harmonic context in order to bring out the simple, unaffected message of this musical gem.
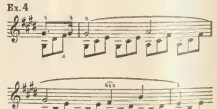
Ex. 3



Frequently several fingerings are usable for the same passage, and the student must select one which meets all requirements. There are but two important rules. In a legato passage, when a note is repeated once, or several times, a change of finger should occur on each repetition. By changing the fingers a perfect smoothness is obtainable; for, as one finger allows the key to rise, another is in readiness to press it again, thus producing a continuous vibration. When it is impossible to change fingers because of other voices, the wrist may act as a buffer by lifting with the key and with a suitable downward stroke replace the finger on the repeated note. The earnest student readily learns that a relaxed, flexible, alert wrist is very necessary for good legato playing. It frequently happens that a wide span occurs between notes of a given slur. In such a case one must plan to allow for the needed expansion, by a change of fingers on a sustained note.

The necessity for rapid changes of fingering is shown in the illustration from the much-loved Beethoven work, commonly called "The Moonlight Sonata" (Ex. 4). It will be noted also that because of the triplet figure used to accompany the melody, the wrist must do important connecting work.

Ex. 4



Although the false notion is entertained by many that a true legato is obtainable only at the organ or by the human voice, the stringed instrumentalist will find that he also can approach a perfect legato in his playing. He must remember, however, that though mechanical (technical) perfection is very necessary, yet this is but the means to good performance.

The pianoforte student must begin to bring out a beautiful musical expression through the simple details of his daily practice. Scales and arpeggios must be given diligent and persevering study. Troublesome points must be carefully and permanently eliminated. The fourth and fifth fingers must work as freely and accurately as the second and third. The thumb must remain relaxed and play with a parallel stroke to that of the fingers. Three degrees of speed and three of loudness, at least, should be used for practice; for only through such application, can the student attain a proper sensitiveness of the requirements of sympathetic interpretation of compositions.

The old music, the neighborly mingling of people in the square dances, the rollicking reels and joyous jigs, as well as the vocal harmony of the calls, are all found "to impart a pleasure which the more sophisticated of the manufactured dances cannot give."—HENRY FORD.

How to Develop a School Band

By J. E. MADDY

From an address prepared for the Committee on Instrumental Affairs of the Music Supervisor's National Conference. Republished by arrangement with the National Bureau for the Advancement of Music.

Mr. Maddy is the director of the Music Supervisor's Department of the Conservatory of the University of Michigan and is the author of important works for school use.



J. E. MADDY

EVERY school should have a band. It is both a school and a community asset. This fact is being recognized to a greater extent every year. "Music for everyone and everyone for music" should be the growing aim of every community, and the students' band represents one of the most practical and effective ways in which the schools can help to realize this ideal.

Musical training through the band is in accord with the trend of the times, which is placing greater emphasis than ever before on enjoyment of music and *self-expression through ensemble playing.*

The school band—the wind band—combines with the fine training it offers the young players an important function in stimulating school spirit and unifying school life, and beyond that, a great potential recreational and cultural service to the public at large. It makes music a "live subject" to the entire school population. This is reflected among the parents in a better understanding of the value of music in the educational scheme and a truer appreciation of its rôle in the development of the individual and the improvement of group life. With its cheering and inspiring music, its picturesque uniforms and its general usefulness to the school and town, the band merits, and receives, the enthusiastic support of the student body and the public.

In addition to these advantages a band is quickly and easily developed and is a most attractive medium for musical expression. But its very usefulness and the ease of first development have somewhat blinded us to what it may, under wise guidance, ultimately accomplish. For the band is capable of a development similar to the symphony orchestra and in certain ways the music of the band is superior to that possible from an orchestra of any kind. Sustained organ-like effects of great power and loveliness are possible as from no other musical means, to state but one of the unique effects of which this type of organization is capable.

Standard Bands

Band instrumentation has never been standardized, so there has never been an ideal organization toward which to strive. Any group of instruments is called a band and, until there is some settled standard to work for and grow up to, there will never be the development of the band there should be for this wonderfully attractive medium of musical expression. Military bands, jazz bands, combinations of bands and orchestras—there is no end to them. All these combinations are most attractive and useful, but they emphasize the fact that there is no standard. The Committee on Instrumental Affairs of the M. S. N. C. has tried to meet the need for a practical criterion by making known its judgment as to the best instrumentation for a minimum band of twenty-one players, and is working out instrumentation for others.

Band System

A system of bands is very necessary to accommodate everyone, if band music is to fulfill its true mission in the community. The wind side of the instrumental work must be greatly expanded if all the boys who should be tooting horns instead of idling or getting into mischief are to be kept busy, to state but one of the vital uses of the band.

A system of school bands, headed by a fine symphonic band, should be developed in every community. The wind instrument classes should be stressed in the lower grades and the band organized in the seventh grade.

It is better for each school building to have its own band rather than to have a central organization, as smaller organizations make for efficiency and the time it takes to go from one building to another is a deterrent factor. If held out of school time many pupils who should be in the band will be unable to attend rehearsals. A joint concert of several school bands often forms an attractive feature of a season's work.

Without balance the band is ineffective, and no one gets full value for the time spent on it. There are two ways to secure the necessary balance. The long distance plan is to raise the right number and kind of players. This takes a lot of time, but every band leader should begin this plan and keep it going all the time. Every community band should have a "kid band" to draw from, when there are no bands in the schools.

The short distance way means taking all the players available and getting as good a balance as possible at once. There are very few well balanced bands, because the leader is apt to work only on this later plan and neglect the former.

We will begin with the second and short way We must, of course, give every pupil a chance, but we must also see that every one takes advantage of the chance, so that all get the best out of the work.

Some standard must be in the mind of the leader as he gathers all the players into the band for the first time We will suppose this is a senior high school. We find further on in this article the list of instruments of the ideal symphonic band.

A band with this instrumentation can play any sort of music and should be the ideal in the mind of the leader. The membership in this band should ultimately be limited to the best players only, but at first there should be some concessions. The quickest way is to treat each part as a separate unit clear down the line. For example, suppose a number of saxophones present themselves. Needing one soprano saxophone, the best one should be selected and put in the band. The rest of the players of the soprano saxophones may take their choice, either change to some other instrument or go into the second band where all may play without regard to balance. Let it be known all through the high and grade schools that but one soprano saxophone can be used in the best band, toward which all are striving, and the beginners on saxophones will take warning and will begin to study something that will give them a chance to get into the best organization. This will give a fine start to both plans suggested above.

As another example, let us take the cornets. Many of these will apply, as next to the saxophone the cornet is the most popular instrument. The four best of these should be placed in the first band and the rest of them given their choice between going into the second band or changing to another instrument and going into the first. Let it also be known throughout all the system of bands that but four cornets can enter the first band and pupils contemplating cornet study will consider their chances and select the instrument to be played with more care than usual.

Supposing one of the disappointed cornet players decides to get a French horn. He should be put into the first band at once and the fact announced through the whole system that when a pupil takes up a new instrument he can rise clear to the top if there is no competition on his instrument. On the other hand, the more instruments of the same kind the keener the competition and the better player one must be to hold his place.

It may be thought that placing a green player in the best band will hurt the ensemble. It will for a time, but it is perfectly amazing how rapidly a youngster can learn anything when the proper incentive is given him. The new player will strive manfully to bring himself to the level of the rest of the band. At first he should not be allowed to play very much when the band appears in public, but he should always appear with them and play the few notes that he can play correctly.

All players on all instruments should understand that promotion depends upon ability, conduct and vacancies. Demotions depend on the same. With this double plan of organization, up and down, and "crossed," the competition will be keen and transfers from one instrument to another will seem logical and will be easily made. But let the leader always use tact.

To develop his band effectively the leader must have a definite sized and definitely balanced ensemble in mind to begin with and then stick to it until it becomes a definite reality. This takes time and he is often tempted to make concessions here and there, but this is generally fatal. Carrying out this plan may cause temporary hardship to a few, but the final result will fully compensate for any of these temporary difficulties, and there is always the second band with its unlimited membership.

This same plan should be worked in all junior high schools and eight grade buildings.

The membership in the upper band should be limited strictly as to number first and then quality.

It is a good plan to have an extra player on each part who rehearses with the first band, and stands ready to fill in when someone cannot be present. These extra players may or may not be members of the second band. They may play with the band in the "Tutti" passages and be ready to play the solo passages when necessary. It is well to look forward to graduation time and be training enough of these understudies to fill in the band when the time comes.

It should be remembered that the quality of the performance of this first band and all others also must be constantly perfected, for, if the ensemble does not grow musically the motive for joining it at all is lost, and the whole system is a failure.

Suitability of Instruments

Students often select an instrument which is unsuited to their physical makeup, and it is well for the leader to pass upon the selection and advise against choosing the wrong instrument.

Cornet players must have thin lips and even front teeth. Sharp or uneven teeth, or upper and lower not in alignment, would make playing painful in the extreme. Pupils with thick lips should be transferred to instruments with larger mouth pieces, such as altos, trombones, baritones or



HIGH SCHOOL BAND, ANN ARBOR, MICHIGAN

tubas, according to the thickness of the lips. All brass players need even front teeth. Reed instrument players must have even lower teeth. Oboe and bassoon players should have even upper and lower teeth. Good whistlers are the best material for flute and piccolo players.

Buying Instruments

How shall the instruments be acquired, who shall pay for them and what shall be purchased first?

The solo instruments will be purchased by the players without much urging, but the less well-known instruments must be furnished, such as the French horns, oboes, bassoons, tubas, and so forth.

The board of education should be asked to furnish these instruments as a part of the school equipment, the same as it does for other branches of study. This part of the music system may be considered vocational as well as cultural. Let us contrast the vocational equipment in the usual high school in the matter of machinery with that for music. Thousands for the one and usually nothing for the other. Now contrast the number who will use their vocational training in one and in the other. Music makes the superior showing. Many boards of education are furnishing funds to buy instruments.

Buying instruments is a fine outlet for the energies of parent-teacher associations. It is also a project which will make a strong appeal to chambers of commerce, Rotary, Kiwanis and Lions' clubs. In fact, local clubs of all kinds may be interested.

Philanthropically inclined people will here find a very concrete way to help. Many a talented pupil, if given an instrument and a few lessons, will later become self-supporting either wholly or in part.

Concerts of all kinds may be given and the proceeds used to buy instruments. This gives an added reason for studying the music, but it is a very slow way to raise money.

Vaudeville and minstrel shows, given by students, have value and are popular. Student organizations often help with this fund. Tag day also helps. Managers of picture theatres often allow organizations to take over a certain number of performances and share the profits accruing from the increased sale of tickets. Old paper sales are a goodly source of income.*

The value of these efforts is not only that they raise funds, which is, of course, the primary objective, but that they serve to keep students and public reminded of the importance of developing the band.

Care must be used in buying the instruments. They should all be "low-pitch." Nothing is so discouraging as trying to make music with instruments that cannot be tuned together.

Good instruments should also be purchased. They are far easier to play and the mortality by discouragement is far less.

Instrumentation

In planning the system of bands provision should be made for units of various sizes. This may not be possible at first but with some definite scheme in mind the results will finally be worth while.

Band for an Eight Grade Building (36 Pieces)

Twelve B flat clarinets. One E flat clarinet. One piccolo or flute. One alto saxophone. One tenor saxophone. One C melody saxophone (three may be used if separate music is provided for each one). One baritone saxophone. Six cornets. Three French horns, mellophones or E flat altos. Three trombones or two trombones and one tenor horn. One baritone. Two E flat tubas, small size upright. One bass drum. One snare drum (two may be used). One pair cymbals.

*One school raised $230 in three days by having the pupils cart old papers from their homes and dispose of them to a junk dealer.

Junior High School Band (54 Pieces)

Sixteen B flat clarinets. Two E flat clarinets. One piccolo. One Oboe. One bassoon. One alto saxophone. One tenor saxophone. One baritone saxophone. Three C melody saxophones, if separate music provided. (Do not allow them to play the oboe music.) Four cornets. Two trumpets. Four French horns, mellophones or E flat altos—or four French horns and four E flat altos or mellophones, one horn and one alto on each part (an excellent way to teach French horn). Three trombones. Two baritones. Four E flat tubas, small size, upright. One bass drum. Two snare-drums. One pair cymbals.

Symphonic Band (68 Pieces)

Two piccolos (interchangeable with flutes). Two E flat clarinets. Twenty-four B flat clarinets. Two alto clarinets. One bass clarinet. Two alto saxophones, or one soprano and one alto. One tenor saxophone. One baritone saxophone. One bass saxophone. Two oboes. One English horn. Two bassoons. Four cornets. Two trumpets. Two fluegel horns. Four French horns. Two baritones. Three trombones (two tenor and one bass). Six tubas (two E flat and four BB flat). Timpani. One snare drum. One bass drum. One pair cymbals.

Minimum Band of 21 Pieces

The National Instrumental Committee of the Music Supervisors' National Conference suggests the following instrumentation for a minimum band of twenty-one pieces:

Four clarinets. Two saxophones (baritone and tenor or alto). Four cornets. Three horns. One baritone. Three trombones. Two tubas. Two drums.

Thirty-Seven Piece Band

Twelve B flat clarinets (three first, three second, three third and three fourth). One E flat clarinet. One flute and piccolo. One oboe. One bassoon. Two saxophones (E flat alto and B flat tenor, or two C melodies. Or one alto clarinet and one B flat tenor or C saxophone). One alto clarinet. One bass clarinet or bass saxophone. Four cornets. Two trumpets. One fluegel horn. Three French horns. Three trombones. One baritone. Three tubas (one E flat and two BB flat preferred). Two drums (bass and snare).

The Community Band

The community band would do well to take one of these suggested instrumentations and work toward it as their goal. When that is reached, it should work for the next one, until the community possesses a real symphonic band that can give the people concerts of all kinds. Many of the suggestions in this booklet apply to the community band, organized outside of the schools, and including Rotary Club, Boy Scout, American Legion bands, and so forth, as well as to the school ensemble.

The law in many states now allows a community to tax itself to support a band. Why not, therefore, buy any needed instruments which are lacking out of public funds, just as a fire engine is bought. A fine band may be made to put out many mental fires, resulting from restlessness and discontent, just as the fire engine puts out physical fires. It is also an invaluable constructive force, as a pleasure-and relaxation-bringing agency, in addition to being protective. Further information concerning state band laws may be secured from the National Bureau for the Advancement of Music, including a full résumé of these laws in the various states.

Seating of the Symphonic Band

The seating plan of the symphonic band shown on the next page may be used as a pattern for the seating of smaller bands. Just leave out the missing instruments and bring the remaining instruments closer together, keeping to the same general plan.

Credits

Credits should be given pupils who play in the band, if their work is worth it. If they merely play occasionally for the fun of it, they should receive no credit. Music should not be looked upon as a snap; the music credits that are given in the schools should be earned.

Attendance

The attendance should be taken by the librarian or other officer appointed. A seating plat with movable cards is the best way to do it. No time should ever be taken to call the roll, and certainly the leader should never do it. His time is fully occupied otherwise.

Rehearsal Time

It is often a problem to induce school authorities to admit that music study is education and give school time for it. When this is admitted and there is a teacher available who can teach the band, the rest is but a matter of time, work and careful planning.

All bands should meet in school time where possible, have a specified number of periods weekly, and be an integral part of the school work†. When pupils are allowed to substitute music for other and less useful subjects the work will amount to something. More people earn their living by music than by any other profession, except school-teaching and one or two others, and when you include those who partly earn their living by music the number probably equals the number of school teachers. Most of these professional musicians earn money on the instrumental side, and the number is increasing every day. But this is only the vocational aspect of the question. When the educational, general cultural, ethical, and entertainment side of music are taken into account the thinking person will soon see that only a very useful subject indeed can hold its own with instrumental music in the schools.

One or two weekly rehearsals will suffice for the bands in the grades. The bands of the junior and senior high schools should meet every day for one period.

If the ensemble is efficiently organized an amazing amount of work can be accomplished in a one hour daily rehearsal. The best time for rehearsals is the middle of the day. A school can generally arrange a program that will permit daily rehearsals, if the principal is so inclined. Practically every high school has duplicate classes in some subjects. If every class that meets at the same time as the band has a duplicate at some other period the difficulty is solved. This is far better as well as easier, to arrange to have a period every day than a double period two or three times a week, as the daily class always functions better than the intermittent class. After-school rehearsals are not usually so satisfactory, although they are often held in grade schools. It is obviously unfair to penalize music students with after-school classes when other vocational subjects are taught during school hours. The music profession is better paid than any of the other vocations taught in the schools. In the face of these facts a fair-minded board of education will not refuse school hours and equal credits for music work, if properly approached‡. If this full recognition cannot be secured immediately, a beginning should, of course, be made utilizing after school hours, for after all the children profit by this training, and their interest can be aroused to the point where the work becomes pleasure.

(This article will be continued in the ETUDE for July.)

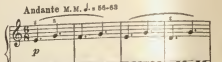
†It should be noted however, that in Rochester, where a remarkable system of bands and orchestras has been built up, and in a great many other cities, the rehearsals are held after school, though school credit is given.

‡For "ammunition" to be used in persuading boards of education see "Music and Childhood," prepared by the National Child Welfare Association, "The Value of Musical Training to Children in Schools of America," by George H. Gartlan, and "The Giving of High School Credits for Private Music Study—A Survey," all obtainable from the National Bureau for the Advancement of Music, 45 West 45th Street, New York.

Bring Out the Melody

By Blanche D. Pickering

VERY often students, in playing a piece which has a melody in either right or left hand, do not bring out the melody but play both hands in the same tone. An example of this kind is seen in the following measure:



The above is taken from the *Vesper Hymn*, in Matthew's Standard Graded Course, Book 1. The right-hand melody should be brought out in a singing tone and the left hand should be played more softly than the right. I tell my pupils to imagine that the right hand is a singer and the left hand its accompanist. An accompanist must not play as loud as the soloist, therefore the left-hand accompaniment must be subordinated.

Playing for Daddy

By Alice M. Steede

"PERSONALLY, I derive more pleasure from hearing a little first-grade piece well played than from an advanced piece that is even slightly too difficult for the performer." So said a well-known musician recently in a public address, and this is an opinion that, on reflection, we must all endorse.

From the first year or so of his musical education the pupil is not often capable of playing anything, that is, in itself, of great musical merit; but everyone is interested in seeing a little eight-year-old doing anything well, and she can give a good deal of pleasure in a small way: and, even at an early stage, she can always have one little piece that she can "play for Daddy." To insure this, some little piece that appeals to the child's own mind should be chosen. It may be only a little two or three-line exercise, but it must be something that the child likes well enough to work at patiently and thoroughly. It will take two or three weeks, or even a month, before it can be played really well, that is, without mistakes, with some variety of tone and from memory.

Any music that has passed these tests, even though it is found in the child's instruction book, should be singled out by having a gold star placed against it. This acts as a useful stimulus to the child's perseverance and, when she is asked to play for "Daddy," or "for company," she realizes at an early age the advantages of having a repertoire upon which she can rely.

I believe that much of the great mass of music now put forth for teaching purposes is on mistaken lines. It underrates the pupil's intelligence, and too often it is not childlike but merely babyish. If educational composers and writers will cast their minds back to their own childhood they will remember that when they were (say) ten they rather liked being treated as if they were twelve, but they hated anything in the way of games or lessons that seemed to suggest they were still only seven.—FESTE in THE MUSICAL TIMES.

"Those Horrid Inventions! Those Awful Fugues!"

Hints on the Art of Playing the Music of Bach

By PHILIP GORDON

(The author of this article, who has been for a number of years director of music in South Side High School, Newark, N. J., and is conductor of the Newark Philharmonic Society, makes a specialty of the music of Bach. Under his direction were given the first performance in America of the master's humorous cantata, "Phoebus and Pan," and the first public performance of the "Peasant Cantata." In this article Mr. Gordon tells the student how to play the music of the great John Sebastian Bach. Bach may be made a real delight through careful practice.)

"THOSE HORRID Inventions! Those awful Fugues!" How many students of music, and how many listeners have said just that! Have you ever thought why people do not talk so disparagingly of other composers? Why do students always complain about Brahms, Schumann and Bach; and why do they take so readily to Beethoven, Schubert, and Chopin? Because Beethoven, Schubert, and Chopin almost play themselves; even an uninspired player can make them sound interesting; the rhythm and the melody carry their compositions along. But Brahms, Schumann, and Bach require not only playing but also a great deal of thought. And thought cannot be learned from a book of technical exercises, as if it were a problem in finger agility. Would that we had a book of exercises in brain agility!

Expression in Bach

The first essential in playing Bach is to get over the queer but common notion that this music is devoid of shading, phrasing, or accent. Bach wrote most of his music without expression marks of any sort, it is true; in fact, he seldom gives any clue even to the speed or character of the piece. But the reason is not that there was no need for such directions, but simply that Bach wrote music to be performed under his own direction, and there was no need for him to write into the manuscript reminders of speed, volume of tone, or distribution of accent. If we find in modern editions of Bach the same absence of expression marks, it is because editors hesitate to tamper with the music of such a master, not because the music is inexpressive.
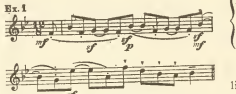
Pupils are in the habit of thinking that they must use only the editor's brains, never their own. It is only after years that they learn the necessity of thinking independently. Hence they have a tendency to play Bach in a mass, at a fixed level of intensity, and with a scrupulous avoidance of everything that might make it sound like modern music, which is made intelligible by means of accents, gradations of speed and of volume, and phrasing or punctuation. Yet Bach is considered one of the most modern of composers, despite the fact that he died almost two hundred years ago. If his music is so vital that critics speak of "Bach and other moderns," it is easy to see at once that the performance of this music must be thoroughly modern in character, and that the level, finger-exercise style of playing is far from adequate.

Making Bach Attractive

IN THIS article we shall consider a few of the ways in which the student can make his playing of Bach more artistic and more attractive. The most important point of all takes its departure from Von Bülow's famous *mot*, "In the beginning there was rhythm." Bach is remarkably clear in rhythm. It was absolutely necessary to his method of musical composition to have such clear outlines, for he frequently developed a whole piece from one brief theme. The more individual the theme, the more intelligible will be its various developments. Individuality was attained either by unusual skips in the melody (as in the *F-minor Fugue*, "Well Tempered Clavichord, volume I") or by striking rhythms. Frequently these rhythms are so vivacious that one wonders how they could have been created by the composer of such serious works as the "B-Minor Mass" and the "St. Matthew Passion." But the sooner the pupil learns to appreciate the rhythmic gayety of Bach, the sooner his playing will hold the attention of his audience.

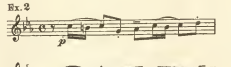
Study the following examples closely. All of them are so distinctive in rhythm that they must be interesting to student and listener alike. The first excerpt is syncopated to such an extent that it is really quite jazzy.

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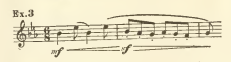


There is unmistakable laughter in the second and third, the latter of which in its opening measure seems to imitate whistling.

Ex.2

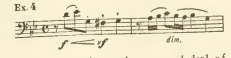


Ex.3



The fourth example is rough and boisterous in its humor.

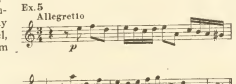
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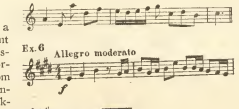


As you see, it requires a good deal of *staccato, sforzando*, and accentuation to bring out the character of each theme; but is that not vastly different from the pallid style you hear so frequently?

Here are two of Bach's themes with which to experiment.

Ex.5
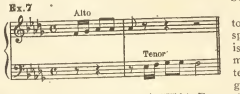


Ex.6



Study them, decide what to do to bring out their rhythmic outlines. Observe how they acquire life and meaning.

It is equally important to follow the course of the themes through the composition, bringing them out above the web of counterpoint whetever they occur, even if in the bass or the middle voices. The right hand may be playing a subordinate part, and you distort the whole piece if you constantly emphasize the right hand to the exclusion of the true melody. Take the *B-flat Minor Prelude* in the first volume of the "Well Tempered Clavichord" and trace the development of the motive of three notes throughout the piece. The results will surprise you. Note especially, the very end, where the motive occurs in the tenor, just when you would think the composer had no further use for his theme.

Ex.7



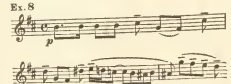
Go over the *Gavotte* of the "Fifth English Suite" in the same way, outlining the opening motive of three notes, clearly, but with grace and delicacy. In the second half of the piece you will find it in the left hand several times.

Importance of Phrasing

Phrasing is of the utmost importance in Bach, because the music is generally complex in structure. You will appreciate the problem if you will take the opening sentence of Milton's "Paradise Lost" and try to read it with such inflection, punctuation, and distribution of emphasis that the meaning will be clear despite the length and complexity of the sentence. The problem is the same with Bach, though here it is augmented by the fact that there may be two or three different melodies sounding at the same time, each requiring its own peculiar phrasing.

One of the first sources of difficulty in phrasing Bach is the double structure of many of the melodies. In example 2 we see such a melody. The essential notes A, G, F, E are imbedded in the general mass, which also contains the relatively important reiterated figure in sixteenths (C, B, C). Similar in plan is this theme from the "B-minor Mass:"

Ex. 8

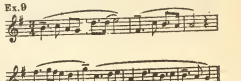


Here there is no difference of rhythm to distinguish the different parts of the theme, as there was in example 2; everything must be made clear by the phrasing alone. It is extremely difficult to play this theme intelligently, simple as it may seem at first sight.

Take the subjects of the fugues in F-sharp minor and in B-minor in the first volume of "The Well Tempered Clavichord," also the *Prelude in B-flat minor*, and analyze the melodies closely.

A great help in phrasing the long lyric melodies of Bach is to compare them with sentences of poetry or prose. On first reading, a long sentence may be far from clear; one must search for subject, predicate and modifiers. So in melodies like the *Air* in the "Fifth French Suite;" complex as the outline may seem at first, it becomes perfectly clear when you go over it many times, dividing it into sections and giving each section its due emphasis.

Ex.9
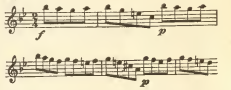


Try to get a similar, clear picture of the *Sarbabande* in the "Second English Suite."

Under the head of expression it is easier to tell what ought to be done than to give specific directions for doing it. Expression is largely personal and it is the one element in musical performance that defies teaching. The most one can do is to suggest points that need to be considered in the art of expression.

Gradations of tonal volume must be used copiously. It is true that the harpsichord and the organ could not pass gradually from *piano* to *forte*, and could only change suddenly from loud to soft. But that is no excuse for our failure to play expressively.

There are times when the sudden change from *forte* to *piano* is intentional in Bach, as in example 10.

Ex.10



Sometimes such cases are recognized by Bach's own designation—he used the full words, *forte* or *piano*; sometimes modern editors indicate *f* or *p*, and sometimes the player must recognize such passages for himself. But there are many melodies—by far the majority—that require a copious use of *crescendo* and *diminuendo*. Such effects were not possible on Bach's instrument, the harpsichord, but you will learn that Bach wrote not for one generation but for all time.

The sustaining pedal—the "loud" pedal—should be used, too, as occasion arises, even though Bach had no such pedal. The middle or *sostenuto* pedal is useful, also, in controlling some of the long notes that occur in "The Well Tempered Clavichord."

Rubato

TEMPO RUBATO, the gradual hastening and retarding of the procession of beats, should be employed wherever it can contribute anything to the hearer's understanding of the music. This applies as much to a fugue subject as to a flowing melody. In the *Air* from the "Fifth English Suite," quoted above, the *rubato* would be used thus, approximately: slower toward the end of the second measure; faster in the third, slowing up at the last note and for about two beats of the fourth measure; fifth measure, in tempo; slowing up on the last beat and into the first beat of the sixth measure; faster to the last beat of the seventh measure, and slower

to the end. Of course, all this must be accomplished gradually—so gradually as to be almost imperceptible to the hearer; otherwise the *rubato* becomes a series of temperamental jerks.

The student should guard against taking the fast *tempi* too fast and the slow *tempi* too slowly. Bach's rapid passages are not necessarily meant for bravura; frequently they constitute the true melody of the piece, as in the *Prelude* of the "G-minor English Suite." To rush over such passages is to make a melody sound like a finger exercise; as Bach is all too frequently made to sound. Nor should one make the mistake of drawing out a slow melody to the point where it becomes impossible to follow the sense. The listener has to keep a whole phrase in mind in order to comprehend the sequence of thought; if the *tempo* drags so that he cannot do this, the piece becomes meaningless. This accounts for the bored faces of listeners who think that the *Air* from the "D-major Suite" (usually played as a violin solo on the G string) is extremely stupid. Another point of importance in playing a slow melody is the necessity of sustaining the tones. This is more difficult on the piano than on the violin, but it is fully as important for the pianist as for any other player.

Probably no other composer has suffered at the hands of performers as much as has Bach. To play his music well requires analysis, study patience and thought. It is a huge task, and not many care to accomplish it; but the student who is willing to devote his time to the study of Bach is more than amply rewarded in the enrichment of his mind and in the inspiration which comes from an intimate acquaintance with the music of the great John Sebastian.

Suggestions for Interesting Recital Programs

By Irene Gray Huston

RECITALS accustom the pupil to appearing before an audience, and keep both children and parents conversant with the work which the teacher is doing. Here are a few general and special suggestions which may prove useful:

General Suggestions

1. Plan to have at least three (or as many more as possible) "practice" or studio recitals and one "exhibition" recital in each term.

2. For each one, have a miscellaneous program, which is always necessary with a mixed class, and *a special* program along the lines suggested below, for the second part of the evening.

3. Have cards printed at the beginning of the term with these special subjects on and send them to those whom you wish to interest.

4. Keep an indexed number of large envelopes containing clippings from the ETUDE, one each for each well-known composer, one for articles on teaching, one for articles on opera, and so on. These are a great help when you are looking for material for your special subjects.

5. Do not work alone. Wonderful programs may be given by uniting with an elocution or a vocal teacher.

Special Programs

1. *Biographic* Recitals:—

A course that was successful for one whole year's work, was to take for our special programs the study of two composers an evening. We selected one classical and one modern, or, as the children put it, "a live one and a dead one," and had a short paper or talk about each one, followed by one or more of his compositions that any of the pupils had been studying. Then each child told in one sentence, something which they had found out about either man. (For this we had them use clippings from the ETUDE.) One of our best evenings was spent with Chopin and Percy Grainger. "Life Stories of the Great Composers" by Streatfeild, "Secrets of Success of Great Musicians" by E. Pirani and "Music Masters Old an New" will be found very helpful in preparing this recital.

2. *Feminist* Recitals:—

For this, have short papers on "Women Pianists," "Women Composers," "Famous Singers," "What Women Have Done to Aid the Cause of Music." Have a general discussion on the opportunities women have at present compared with past centuries. Program should be entirely of compositions by women.

3. *Parents'* Recital:—

This is one which arouses great interest. Among the parents of your pupils, it is always possible to find those who sing or play or recite and who can be persuaded to help for an evening. Ask a mother to sing to her daughter's accompaniment and a father to play a duet with his son, and others to play some instrument or give a paper.

4. *Century* Recital:—

For this program, take up the music of each century from the earliest chants to the Futurists' music. Have short talks on the similarity of styles of music, of architecture, of literature and of dress of each period. For example, is there no relation between Bach's writings with its embellishments and seventeenth century architecure with its pointed arches, graceful turrents and intricate ornaments, and the style of dress with its laces and frills and curly wigs? Was it not the spirit of the time that gave us the early monastic music, the heavy columns and stately lines of Roman architecture, and the severely simple draperies which were worn then? Is it, perhaps, the twentieth century spirit which is giving us our ragtime, our Futuristic music, and our skyscrapers? Good musical histories and talking machine records will be useful in this recital.

5. *Christmas or Easter* Recital:—

For Christmas, use old carols and rounds for all to sing, and have a program of Christmas music. The ETUDE gave a splendid list of selections for this a year ago.

A program of spring songs and suitable pieces can easily be selected for Easter.

6. *Quotation* Recital:—

As each number is played, have each pupil give a self-selected quotation or recitation to suit it, Whittier's "Barefoot Boy" with Schumann's "Joyous Farmer," for example.

7. *Nations*:—

Have this national recital in costume, if possible. For example, have Tschaikowsky's Italian Song played by a little girl in Italian costume; Moszkowski's Spanish dances by some one in Spanish costume; a Hungarian Rhapsody by a Gipsy; and so on through the long list of characteristic Polish, Norwegian, French or American pieces.

8. *Opera*:—

Have a paper on the "Story of the Growth of Opera" and have some one tell in a few words the story of each opera from which a selection is played. Have the program selections from opera.

9. *Symphonic* Evening:—

For this, have each come prepared to describe some instrument of the symphony orchestra and bring it or a picture of it to show. For a social evening the old game of Family Coach changed to a symphony orchestra and each child representing an instrument makes an interesting ending.

10. A *Musical Game* Evening:—

There are many musical games which may be used to fill in the second hour of a studio evening. Many may be found in the Junior Supplement of the ETUDE. Here are two of our favorites.

1. Tell a story, filling in words by writing musical signs on a blackboard and have the children write each one down as they recognize it. For example start like this.—A farmer went to market with a [illegible] of wood, but, going round a [illegible] he upset and fell [illegible] his

2. An Ear Puzzle. Tell a love story and play a few bars of familiar pieces and have the children fill in the names as in the last game. The heroine might be Clementine or Annie Laurie and might make her fate Away Down Upon the Swanee River, and [illegible]. The possibilities are endless. Daniel Bloomfield's excellent book *Musical Games and Puzzles* is a very great help.

11. *Indian* Evening:—

The ETUDE devoted one whole issue to Indian Music and it might well be used as the special [illegible] for a recital. A splendid variety of material may be found in the October, 1920, number.

12. *Piano and Elocution*:—

This program would need careful collaboration between teachers. Here are a few suggestions:

1. Recitation.....'Witches' Scene" from Macbeth.
   Piano Solo.....MacDowell's "Witches' Dance."
2. Recitation.....'Battle of Waterloo."
   Piano Solo..."Marche Militaire"...Schubert-Tausig.
3. Recitation...."Ride from Ghent to Aix" or "The Ride of Paul Revere."
   Piano Solo, or Duet .."Cavalry Ride". Spindler.
4. Selection from Mark Twain or Jerome K. Jerome.
   Piano Solo....."Humoresque."

Putting "Pep" Into Practice

By William Francis Potter

WITH the best of pupils, some time or other, the practice period drags like lead. Sometimes it comes in the first starting point of the child's education, at other times the pupil may be expert at the art and yet loathe practice. As with a weed, get it while it is young.

One of my pupils, a girl of twelve, took on a decided aversion to scales and exercises. Seeing that her musical ability was ebbing at an alarming rate, as shown in her playing and interest, I asked her what was the trouble.

"Too tiresome," that was all.

The next lesson I had some new ideas to try. "Try playing the 'D' scale this way" I urged.

Ex. 1 R.H.



L.H.

After seeing me playing it, she said, "But that is only the 'D' scale, and I can play that."

Immediately I came back with, "But why don't you practice the scale? I know that you know the scale; but do you ever get rusty?"

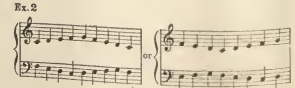
She was forced to admit that she did so, so I took the advantage of a temporary weakness and asked her to play the "D" scale as I did, beginning at the lowest "D" and playing to the highest "F-sharp" and back. She did, stumbling several times.

When she finished she looked up and said, "it's hard isn't it?"

The battle was won; for she had something to conquer, and a different way to practice scales.

With easy five finger exercises, variety can be obtained in the following manner:

Ex. 2



other complications are played, scales and exercises (five finger) can be mixed up in a manner so as to provide new interest for the pupil.

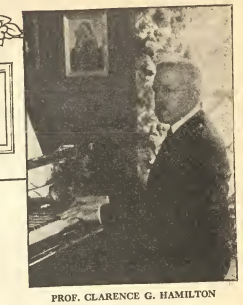
Regard it as odious to change anything whatsoever in the works of the masters, to omit anything or to add anything new; that is the greatest insult you can inflict upon art.—ROBERT SCHUMANN.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

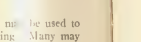


PROF. CLARENCE G. HAMILTON

Ragtime as Teaching Material

A CORRESPONDENT takes exception to an answer recently given in the Round Table, in which it was stated that the best teachers do not give ragtime pieces to their pupils. He goes on to say:

> "Certain people make the assertion that 'ragtime' music should be abolished and, as this paper states, not taught, or one would be ranked as a second-rate teacher. There is an erroneous impression amongst some people as to what constitutes ragtime. . . . These people think that classical and ragtime music are two different forms. Ragtime is as old as speech, which is rural with music. It is not, as generally believed, a class of music suitable only for the dance-hall and beer saloon, but is simply an exaggerated form of contra-tempo, which is found in scores of the old and new composers, both in sacred and secular compositions. Therefore, to prohibit the playing of ragtime, so-called, would be to prohibit the playing of many oratorios, operas and masterpieces. The works of classical composers teem with examples, as 'Il Bacio' and 'Judas Maccabeus.'"

As the correspondent declares, it all depends upon what definition you give to the word "ragtime." As applied to piano music, the generally accepted meaning of the word, and the one evidently understood by the person who asked the original question, is that it is a type of music that is founded upon the reiteration of a syncopated rhythmic figure which, with some changes rung upon it, is as follows: 

Now, it is not the presence of this figure in itself which unfits a piece for piano teaching. It is a form of rhythm which, although it subverts the normal accent of the measure, may yet be occasionally used by an artist composer to produce varied or piquant effects, as in the case of the operas, oratorios and other standard works suggested. But such a legitimate use by the masters has no bearing whatever on the *abuse* of the rhythm by inferior and popular composers, whose poverty of invention is shown in their harping upon a single rhythmic device which is, as a rule, joined to banal harmonies and melodies and is couched in a style devoid of pianistic virtues. Some reputable modern composers, to be sure, have attempted to glorify ragtime, generally with only indifferent success, as in the case of Stravinsky and Paul Hindemith. Exceptions to the rule are Debussy's dainty *Golliwog's Cake Walk* and John Alden Carpenter's *Polonaise Americaine*, both of which claim an honored place in the teacher's repertoire.

The same correspondent scores heavily those piano teachers who are themselves quite unable to perform in public, and who devote so much time to the finicky details of technic that their pupils are never prepared to play their pieces as a whole.

There are two questions here which bear investigation. Certainly no one should pose as a piano teacher who has not acquired a respectable, at least, pianistic proficiency; and this proficiency should increase, rather than diminish, with added teaching experience. It is a grave mistake for a piano teacher to fill up his time so thoroughly with lessons that his own practice is neglected. Sooner or later he will reap the results of this folly by seeing other, more progressive teachers outstrip him in the race. Keep a certain hour in each day sacred to personal work; and do not allow it to be violated by outside demands.

Second, while emphasizing nicety of details in pupils' work, see that these details are finally unified and that each pupil thus builds up a repertory which he is competent to interpret well whenever called upon to do so. I was recently invited to hear two little pupils—brother and sister—play, who had been studying for a few weeks during the summer with a friend of mine who is an excellent piano teacher. Each one played some technical exercises with care and discrimination as to varieties of touch. Each then performed from memory a short Heller study, both slowly and faster, at the behest of the teacher. Finally, each one interpreted—I use the word advisedly—one of Schumann's *Children's Pieces, Op.* 68, in such a way that each phrase was invested with real poetic meaning and with melody nicely adjusted to accompaniment. Afterwards the boy played one of his own compositions, a clever little waltz which he had been encouraged to work out for his own delight.

These children had, of course, some previous instruction; but their summer's work accomplished gratifying results in increased powers of both technic and interpretation.

We cannot expect to make proficient performers out of all or even the majority of our pupils. Many children will, for some reason or another, abandon their piano study in later life. But their time has not been spent in vain if their musical insight has been aroused and if they have begun, even haltingly, to speak in the language of music. We have plenty of expert pianists, and reproducing pianos are multiplying their results. What we sorely need, however, is a more widespread musical intelligence and power of discriminating appreciation.

To accomplish this end, a prime requisite is to cultivate a taste for the best music. There is no more sense in a piano teacher's use of musical doggerel, indeed, than there would be for a teacher of literature to present to his class rhyming advertisements of patent medicines or shaving soaps as an education in English poetry. It is the duty of a piano teacher to encourage the study not of musical paste and tinsel but of those gems of musical thought that are readily accessible to whosoever will make use of them. So I reiterate that no self-respecting teacher will feed his flock on popular ragtime jazz, or any other unworthy materials.

A Pianist's Daily Routine

> Of what should the practice consist for a pianist who devotes five hours per day to the subject, and who wishes to increase his repertoire? Please mention what finger exercises, scales, arpeggios, chord studies, review, and so forth, he should use.
>
> My present repertoire consists of about fifty works, ranging from Bach to Debussy. J. R. M.

Your practice time may be divided somewhat as follows:

1. Technic	½ hour
2. Studies	¾ hour
3. New piece	¾ hour
4. Interpretation	1 hour
5. Memorizing	1 hour
6. Review pieces	1 hour
Total	5 hours

Materials for No. 1 may be found in Philipp's *Complete School of Technic*, and J. F. Cooke's *Mastering the Scales and Arpeggios*.

For advanced studies (2), I suggest Moscheles' Op. 70, Books 1 and 2; after these the studies of Chopin, Liszt, Rubinstein, and Scriabin.

For the new pieces (3), alternate a classic with a modern, a Beethoven Sonata with a Rachmaninoff Prelude, and so forth. No. 4 will consist in interpretation work on the new piece of the preceding week, which, in No. 5, is finally memorized and placed on your permanent repertoire.

For No. 6, divide the pieces which you have previously mastered into groups of three, and practice one group each day for "finishing points." Take the groups in order, so that all are reviewed.

Attention is called to an advertisement in another part of this issue, describing the New Etude Educational Service Department.

Practice, Metronome and Methods

MISS L. VAN A. propounds the following comprehensive queries:

> 1. What is the right way to practice a lesson in order to get the most out of it?
> 2. How do you set the metronome to determine the rapidity of such tempos as *Allegro, Andante, Allegretto*, and so forth?
> 3. Name different methods of piano playing, and show the points of difference between them.

1. To be uniformly effective, piano practice should be conducted with both *system* and *concentration*. By the former, certain daily periods are set apart, and these periods are divided among the different items of the lesson so that each item is given its due share of attention. But, to produce the best results from this system, the player should keep his mind constantly intent upon the work in hand, so that his fingers may be properly controlled, and all the details of touch and expression duly observed. Much practice is ineffective or even harmful just from lack of such attention on the student's part.

Finally, practice slowly until all difficulties are eliminated. "Be sure you are right, and then go ahead."

2. Such tempo marks as you mention are relative and not absolute in their meanings. A composer, for instance, may write the word *Allegro*, which literally means *cheerful* or *merry*, over two pieces of marked difference in rapidity. Moreover, different pianists take the same piece at quite different degrees of speed.

When the composer inserts a definite metronome mark, the problem is somewhat simplified, although even the composer himself is not always reliable. Schumann, for instance, is thought to have possessed a defective metronome, and accordingly to have indicated an unduly fast tempo for his works. When, however, metronome marks are added by editors, as in the case of Bach's compositions, such marks may be accepted merely as a statement of personal opinion, more or less authoritative according to the standing of the editor.

But when there are no marks given, one should try to carry out the spirit of the piece, and to set the metronome accordingly. Only, in case of doubt, let the tempo err on the slow, rather than the fast side!

3. Human nature is fond of labels: and many so-called piano "methods" are really labels tacked upon the teachings of eminent piano pedagogs who have given little, if any, authority for such names.

Piano technic has grown through a number of phases, each of which had its peculiar features. Before the time of Bach, for instance, the thumb was used little, if at all, and the other fingers were held quite flat on the keys. Then the thumb was brought up and the fingers curved. In this phase, stress was placed upon a quiet hand, so that the desire to strengthen the tone resulted in raising the fingers high, and hitting the keys hard, as was done in the first half of the nineteenth century. Later, modern ideas were instituted by such masters as Liszt and Chopin, by which much more freedom in handposition was permitted, while stress was placed on relaxation, arm-weight, and so forth.

To enumerate and explain all the varied fads and fancies which resulted from these gradual changes would require a good sized book, and would lead us into a sea of complexities. Fortunately, pianists are coming to recognize only one final method—the method of "common sense," and to abandon a mere slavish adherence to the dicta of prominent teachers, however valuable such dicta may be if applied with proper discretion.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BEETHOVEN'S WAR-TIME MUSIC

THE recent Great War had such a crushing effect upon creative effort in music that it is hard to realize how much really great music was produced during the Napoleonic wars a century ago. Coquditions were much the same. Central Europe was constantly being invaded. Money greatly depreciated in value. Thrones tottered and fell, yet through it all Beethoven and many others did some of their best work.

Beethoven was assisted by the fact that Archduke Rudolph, Lobkowitz and others "together guaranteed him an income of 4,000 paper florins, nominally $2,000, but only $1,450 in real money," says W. H. Humiston, in a brief monograph on Beethoven.

"On May 12, 1809, the French entered Vienna and warlike conditions were not very comforting to the Viennese or to Beethoven, who was much annoyed by the firing. In spite of this he went on composing, and the last and best piano concerto in E flat known as the *Emperor*, was written during this year, as well as the spring quartet in the same key, opus 74, known as the *Harp Quartet*, on account of the numerous passages played pizzicato and suggesting a harp. The piano sonata in F sharp, opus 78, a favorite of the composer's, was also written during this year.

"Another 'programme' work was begun, the *Sonata in E flat*, opus 81a, known as *Les Adieux, l'Absence, et le Retour*. This was to commemorate a trip by the Archduke; it was finished on his return and dedicated to him. During the first part of 1810 was written the music to Goethe's *Egmont:* an overture, two songs, several *entr'actes* and 'melodrama' music."

There is an idea very prevalent that good music is hard to understand—something difficult, recondite, abstruse. That is quite a mistake.—SIR HENRY HADOW.

SAID BY BRAHMS

IN his *Recollections of Brahms*, George Henschel includes some letters received from the great composer. Chiefly they relate to transitory things, but a few passages here and there are worth quoting:

Brahms notoriously disliked taking part in concerts, and the fact evidently caused him some embarrassment. "At least *you* should give up believing in the rumor that I had a special dislike for English concert-rooms. No more so than for others. Into none of them do I ever go with pleasure, and people ought to see how it is easier for me being caught once in a while in the snare of a German invitation, than undertaking the long journey to England followed by a restless stay there. You really could explain matters from time to time as they really are. I have just enough to do with concerts anyhow and fight against it on the continent as well as over there. . . . Well—don't forget Richter and explain to the old and new Philharmonists what a grateful heart I have—but what a shy one!"

About metronome markings Brahms says: "I think here as with all other music the metronome is of no value. As far at least as my experience goes, everybody has, sooner or later, withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' tempo is moreover not a new invention. 'Con discrezione' should be added to that as to many other things. Is this an answer? I know no better one; but what I do know is that I indicate (without figures) my tempi, modestly, to be sure, but with the greatest care and clearness."

Most composers write uproariously because they are unable to set down a good melody.—W. J. HENDERSON.

NAPOLEON AND MÉHUL

"KIDDING" Napoleon might seem to have been a dangerous game, but Méhul did so successfully enough to win the warm regard of that imperious personage, according to Mary Hargrave in *The Earlier French Musicians*.

"Napoleon had a great liking for Méhul, not entirely for his musical genius, which he did not altogether appreciate, but because he was personally sympathetic," says this author. "Méhul always dined once a week at Malmaison and the First Consul was fond of discussing music with him, as with other artists. He frankly thought the Conservatoire and Méhul's own compositions too 'tudesque' and 'scientifique.' His idea was that music should be pleasing to the ear, the present school was too noisy. He preferred the Italian School of light opera (Paisiello), and so forth.

"Méhul, by way of reply, showed surprising versatility by composing (*incognito*) the music of *Ffrato*, a light opera *bouffe* completely different from his usual style. Marsollier had written the amusing libretto, but Méhul did not acknowledge his share of the work at first. It was announced as an Italian opera with French words, music by 'Signor Fiorelli,' and was performed during the Carnival (17th February, 1801). The result was an extraordinary success and a great triumph for Méhul when he disclosed his identity with 'Signor Fiorelli.'

"Bonaparte was delighted with the hoax and begged Méhul to 'deceive him often in this way,' a doubtful compliment. Méhul dedicated *Ffrato* to him when it was published."

GLINKA'S CHILDHOOD

MICHAEL IVANOVITCH GLINKA, composer of *A Life for the Czar*, and thereby the founder of modern Russian music, was born in 1804. He was a sickly child made sicklier by a grandmother who inspired him with a morbid dread of disease that proved to be life-long, according to Montagu-Nathan, his biographer.

"He was 'piously inclined,'" says Montagu-Nathan, "drew pictures of churches in chalk on the floor, and appropriately followed this up, as soon as he could read—which was at a remarkably early age—by reciting passages from the Scriptures so impressively as to bring tears to the eyes of his doting grandmother and her elderly cronies.

"His musical predispositions were manifested by a craving for every kind of bell-sounds; he sought to imitate the clanging that penetrated the walls of the house by playing bell-ringer on two copper vessels. When he was unwell he was given some small hand-bells, that appear to have served to maintain a strength of spirit. Presently his fondness for the Bible gave place to a keen interest in books of travel.

"On his grandmother's death, his parents, alarmed at the disastrous effects of this *régime* of mollycoddle, made an attempt to restore their child to a normal condition of body and mind; they were too late. Glinka's life was spent in combating not only real but imaginary complaints."

Glinka's father frequently entertained lavishly. The playing of Russian folk-tunes by a wind-band during supper-time greatly delighted the budding composer, and doubtless laid the foundations for his life work of developing the national musical resources of his country.

ITALIAN OPERA—EIGHTEENTH CENTURY STYLE

EIGHTEENTH century Venice had eight opera houses, while Naples had four or five, including the San Carlo, one of the largest in Europe, Romaine Rolland reminds us in his *Musical Tour*. Compiling his information chiefly from Burney and De Brosses, he takes us to witness a typical opera night.

"The performance begins, as a rule, at eight o'clock, and ends about half-past twelve. The cost of the places in the parterre is a *paulo* (twelve cents American) unless admission is free, as is often the case in Venice and Naples. The public is noisy and inattentive; it would seem that the peculiar pleasure of the theatre, dramatic emotion, counts for very little. The audience chats at its ease during part of the performance. Visits are paid from box to box. At Milan, 'each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshments or for a game of cards. On the fourth floor a faro-table is kept open on either side of the building as long as the opera continues.' 'At Bologna, the ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, from one box to that facing it, standing up, clapping and shouting *Bravo!* As for the men, they are more moderate; when an act has finished, and it has pleased them, they content themselves with shouting until it is performed again.' In Milan, 'it is by no means enough that everybody should enter into conversation, shouting at the top of his voice, or that one should applaud, by yelling, not the singing, but the singers, as soon as they appear and all the time they are singing.'

"Besides this, the gentlemen in the parterre have long sticks, with which they beat the benches as hard as they can. They have colleagues in the boxes of the fifth tier, who, at this signal, throw down thousands of leaflets containing a *sonetto* printed in praise of the *signora* or the *virtuoso* who has just been singing. All the occupants of the boxes lean half out of them to catch these leaflets; the *parterra* capers about and the scene closes with a general 'Ah!' as though they were admiring a Midsummer night bonfire."

MUSIC AFTER THE REIGN OF TERROR

ALTHOUGH Grétry declared that no great musical works were inspired during the Revolution, declares Mary Hargrave, in *The Earlier French Musicians*, it was not the fault of those in authority, who did much to encourage the Arts, especially music. Chénier, doubtless, voiced their ideas when he proposed the institution of a Conservatoire de Musique.

"Even in the Reign of Terror the Convention respected music, recognizing the power of a song like the *Marseillaise* to inspire armies. One of the first acts of the Revolutionary authorities, as far back as 1789, had been to grant theatres the right to manage their own affairs, and an immediate consequence of this was the dismissal of a troupe of Italian artists under the management of Marie Antoinette's hairdresser, whose place at the théâtre Feydeau was taken by French actors; these were soon in keen rivalry with the Opéra Comique.

"Singers and actors no doubt regretted the lost magnificence of court performances, where scenery, costumes, orchestra were on a lavish scale. Under the old régime, too, a generous if arbitrary system of pensions and royal gifts had rewarded genius. Old artists especially felt the loss of this support, but the younger ones, like Méhul, greeted the new order of things with enthusiasm, until they were horrified by its excesses. The little band of musicians seem to have drawn closely together during this period, especially during the Reign of Terror, forming a circle of friends united by common interests and a common danger: Grétry, Cherubini, Gossec, Berton, Méhul, Lesueur, Boieldieu, the youngest of all. They were obliged to take part in the numerous patriotic fêtes and to collaborate in musical productions for those occasions."

I cannot detect any suggestion of greatness in much of the modern music. . . . It will be a sorry day for music if the non-melodic school ever obtains the upper hand.—SIR FREDERIC COWEN.

WANTED—A MODERN BERLIOZ

"MUCH of recent orchestral writing is so persistently lavish of its resources that the individual characteristics of the various instruments are obliterated altogether," remarks Sir Charles Villiers Stanford in his *Musical Composition*.

"Composers have been naturally magnetized by the richness and sonority which Wagner obtains with his orchestra *at moments of climax*, and have smeared them all over their scores irrespective of balance of color and design. Every phrase is as highly colored as its neighbor, and all power of strong contrast disappears.

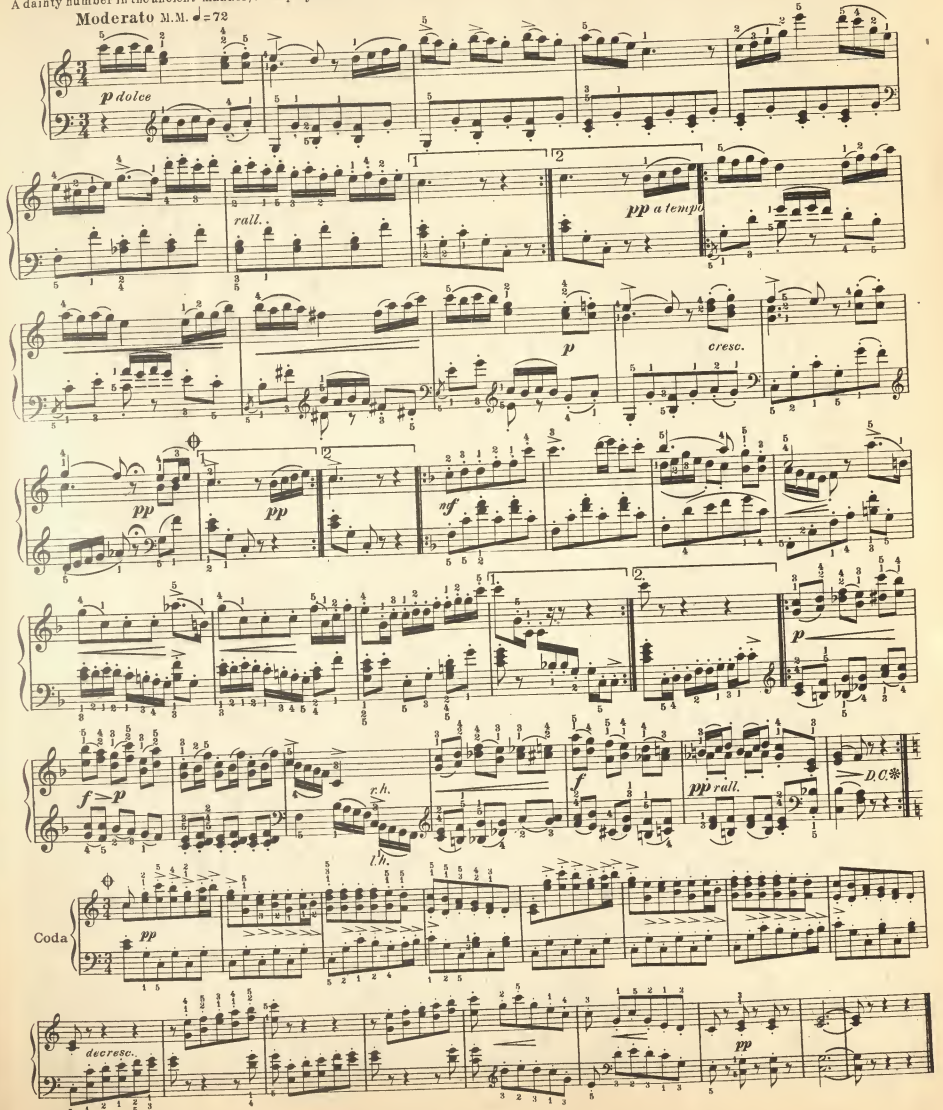
"This is the precise reverse of the orchestral theories of the most imaginative and experimental orchestrator of modern times, Berlioz. He knew too well the glories and beauties of individual instruments to encourage his successors to throw them all into a cauldron and boil them up together. If his invention and melodic power had been equal to his poetic command over the orchestra; if, in a word, he had been as great a draughtsman as he was a colorist, his influence would have been paramount at the present day. The combined characteristics of Wagner and Berlioz, the collectiveness of the one and the individualism of the other, if the value of their music had been on an equality, would have kept the orchestral road clear. These luxurious outbursts are often used to conceal poverty of invention. 'The greater the number of staves in the score, the fewer the number of ideas,' was an astute comment by a great conductor."

MINUET

Arr. W. P. Mero

G. BOLZONI

A dainty number in the ancient manner, to be played in the style of a string quintet. Grade 3.



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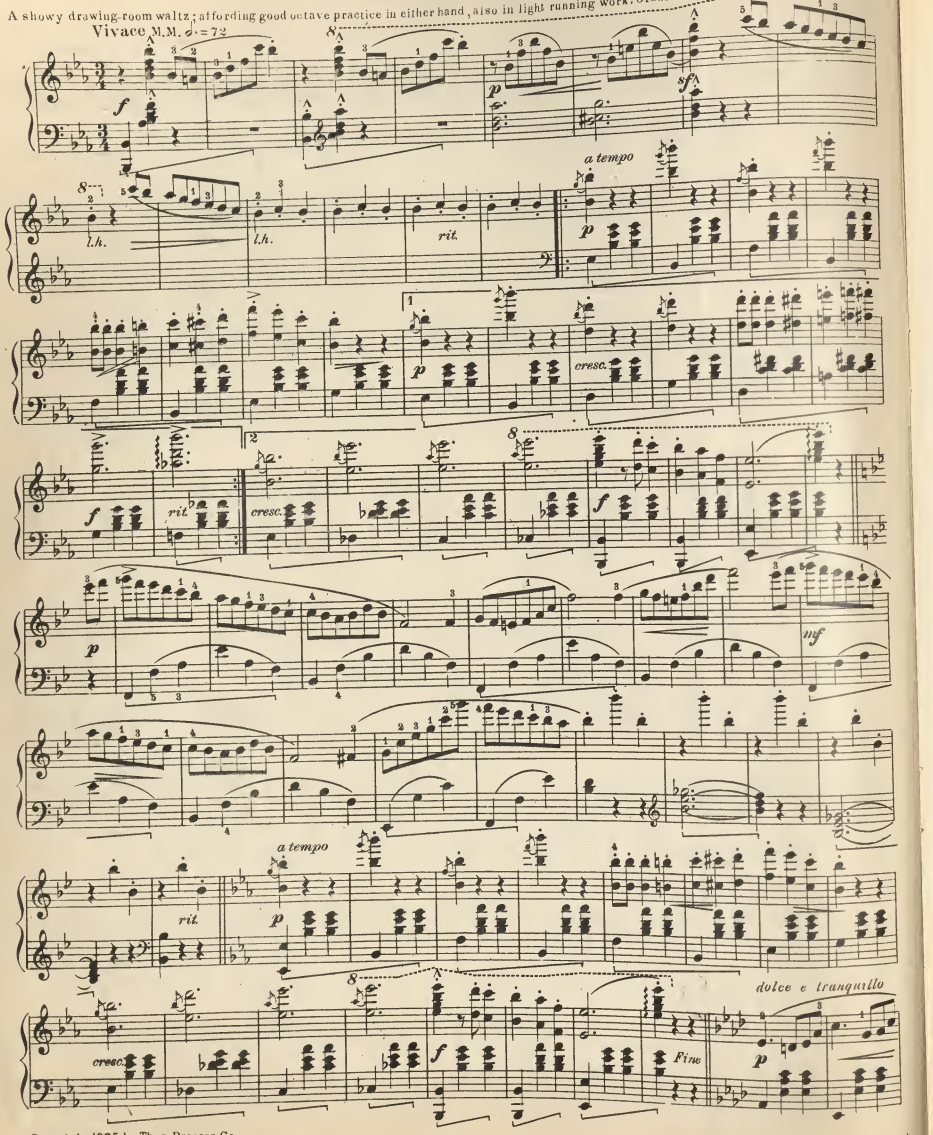
* From here go back to the beginning and play to ⊕; then play *Coda*.

GRAND VALSE BRILLANTE

RICH KRENTZLIN, Op. 108

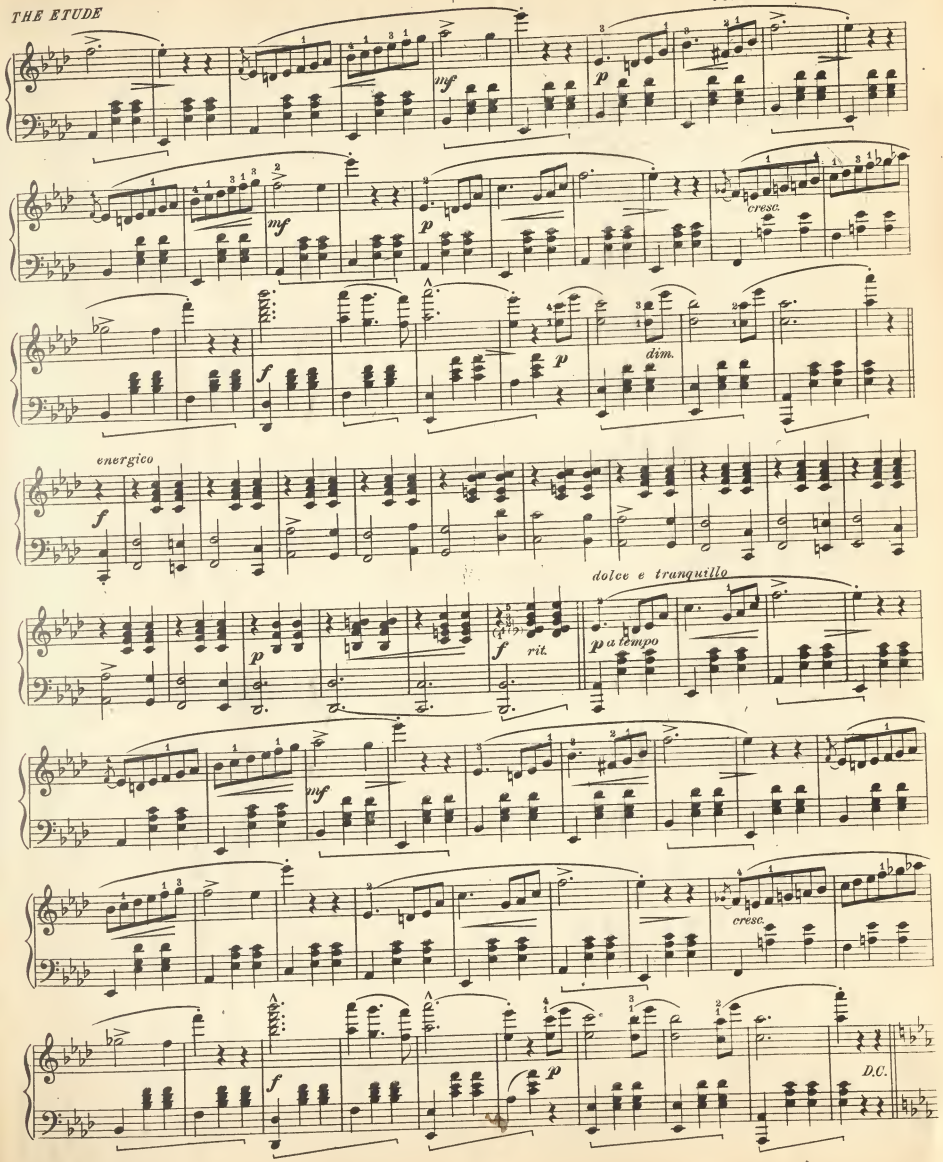
A showy drawing-room waltz; affording good octave practice in either hand, also in light running work. Grade 4.

Vivace M.M. ♩. = 72



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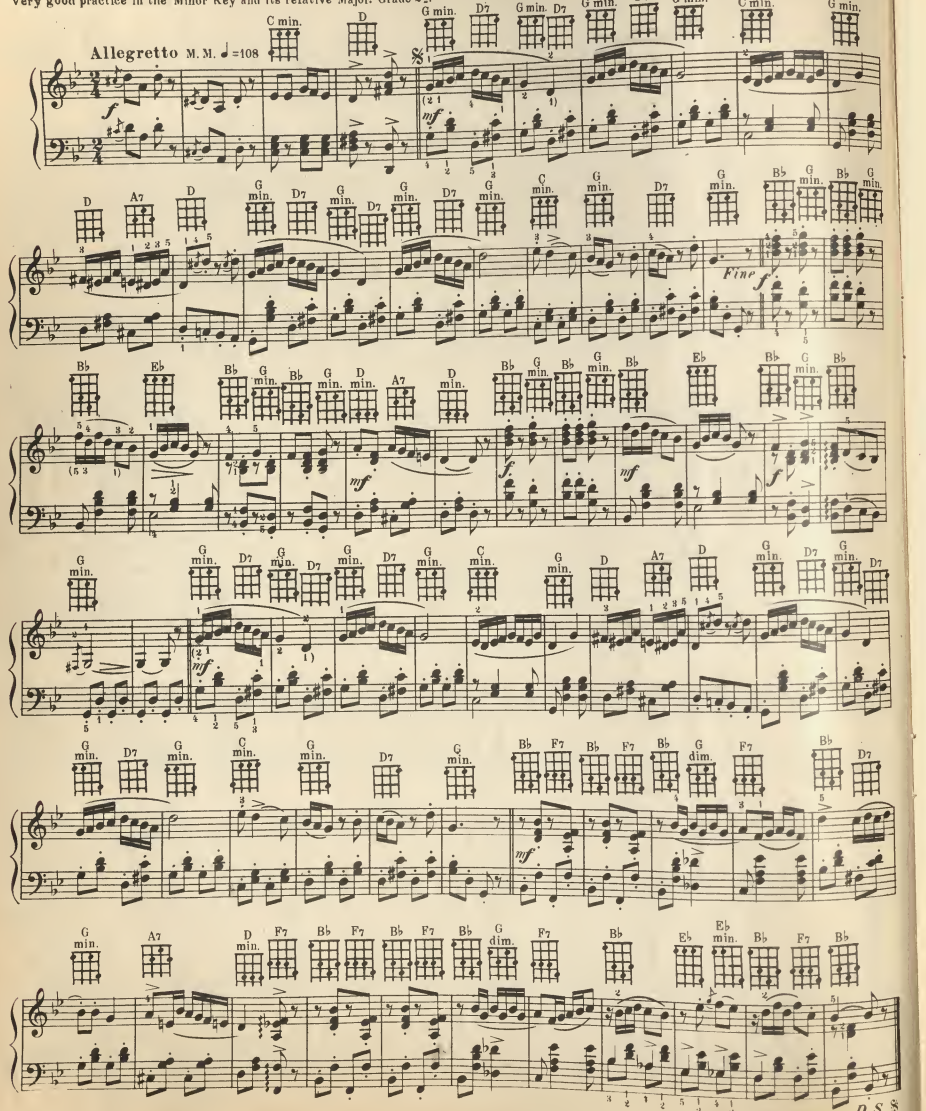


'RICKSHAW BOY

Ukulele Arr. by VALDEMAR OLSEN

FREDERICK KEATS

Very good practice in the Minor Key and its relative Major. Grade 2½.



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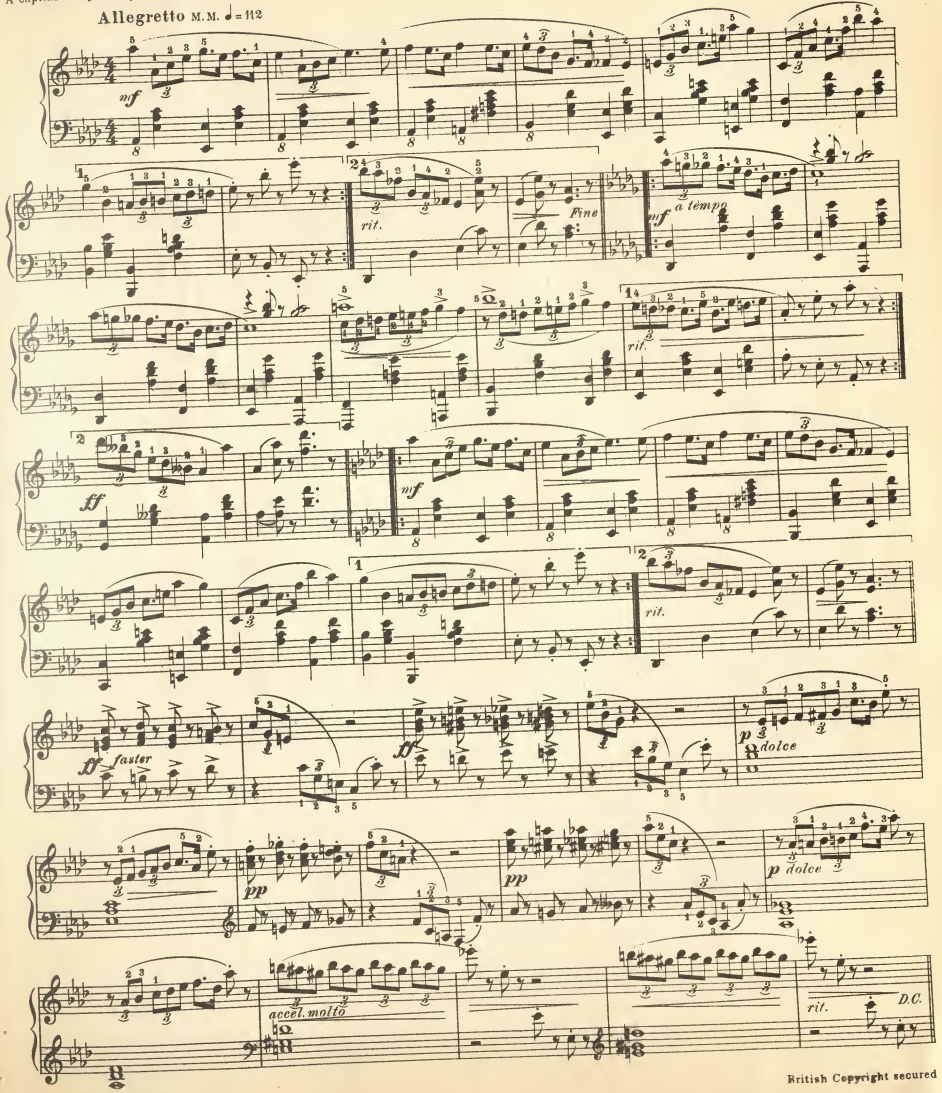
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SUNBEAMS AND ROSES

In the style of a *Schottische* or *Air de ballet*.
A capital study in rhythm. Grade 3.

Lo! How they dance along my garden way!

PAUL BLISS



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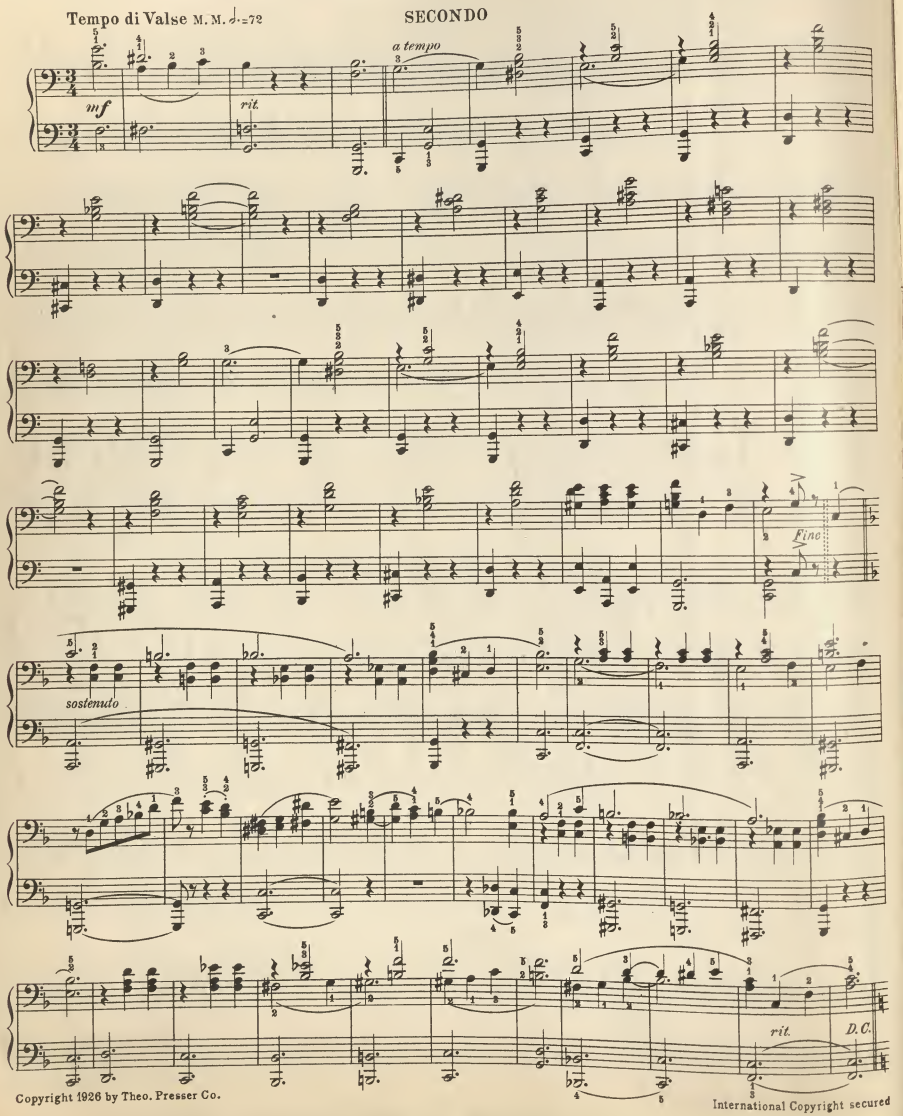
VALSE CHRISTINE

To be played in a free and graceful manner, with full large tone. Grade 3½.

RUDOLF FRIML

Tempo di Valse M. M. ♩.=72

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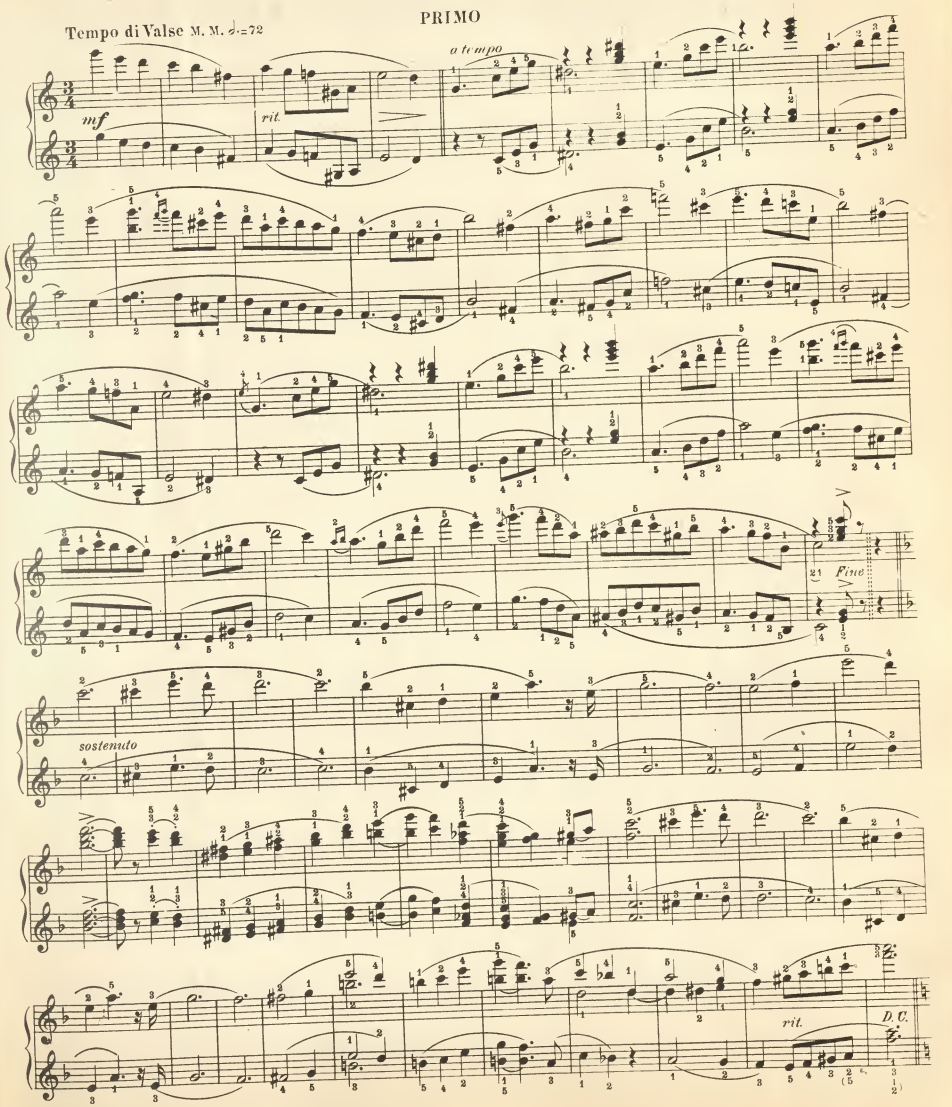
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VALSE CHRISTINE

RUDOLF FRIML

Tempo di Valse M. M. ♩.=72

PRIMO



Just right for the June home wedding. Grade 3.
Arr. by P. W. OREM

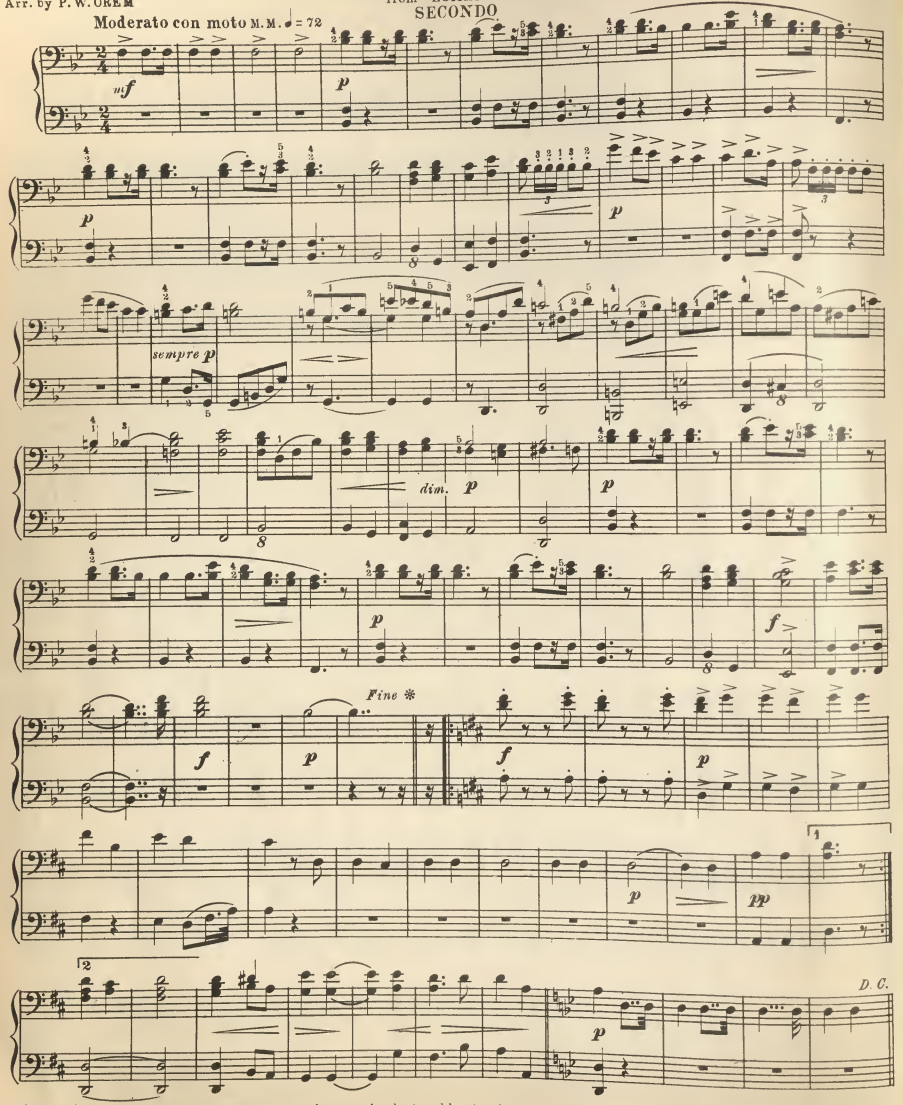
BRIDAL CHORUS

from "LOHENGRIN"

SECONDO

R. WAGNER

Moderato con moto M.M. ♩ = 72



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Arr. by P. W. OREM

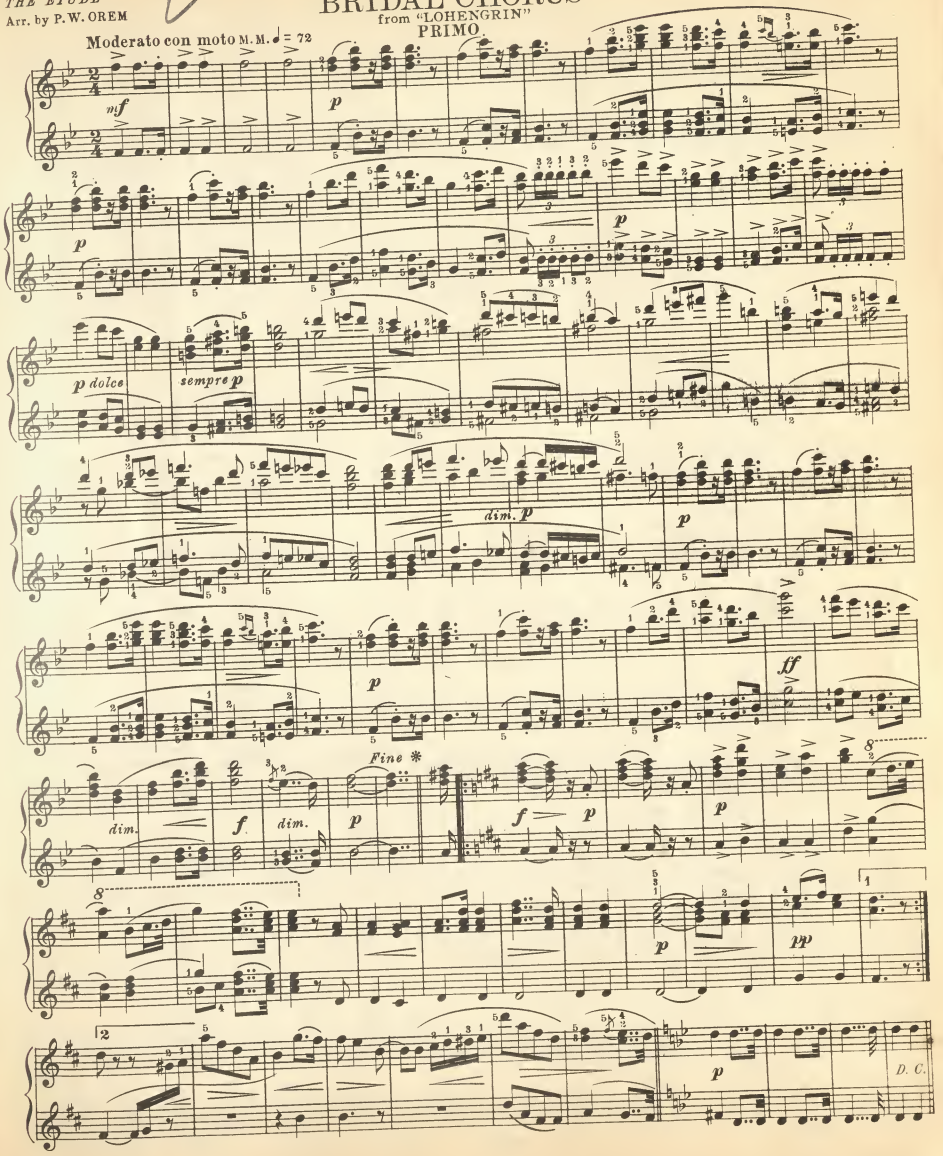
BRIDAL CHORUS

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PRIMO.

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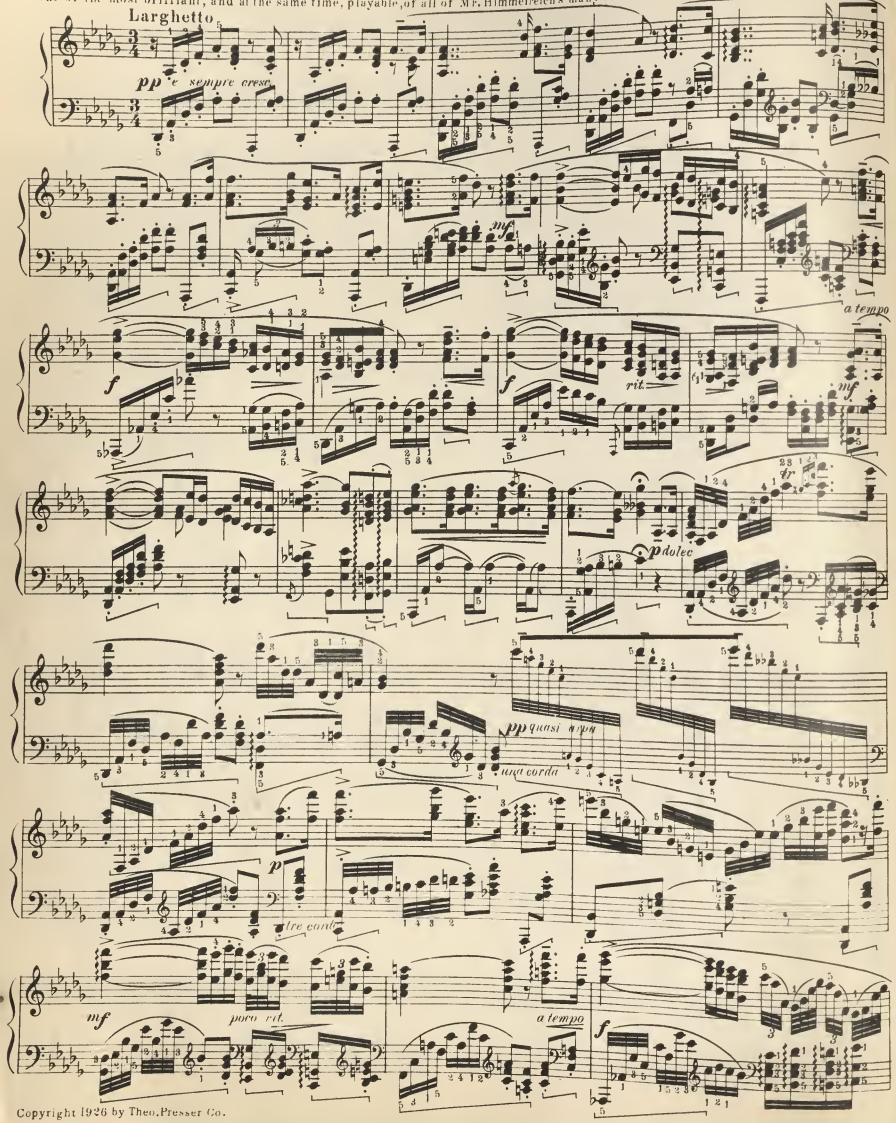


GAETANO DONIZETTI
1797-1848

SEXTET
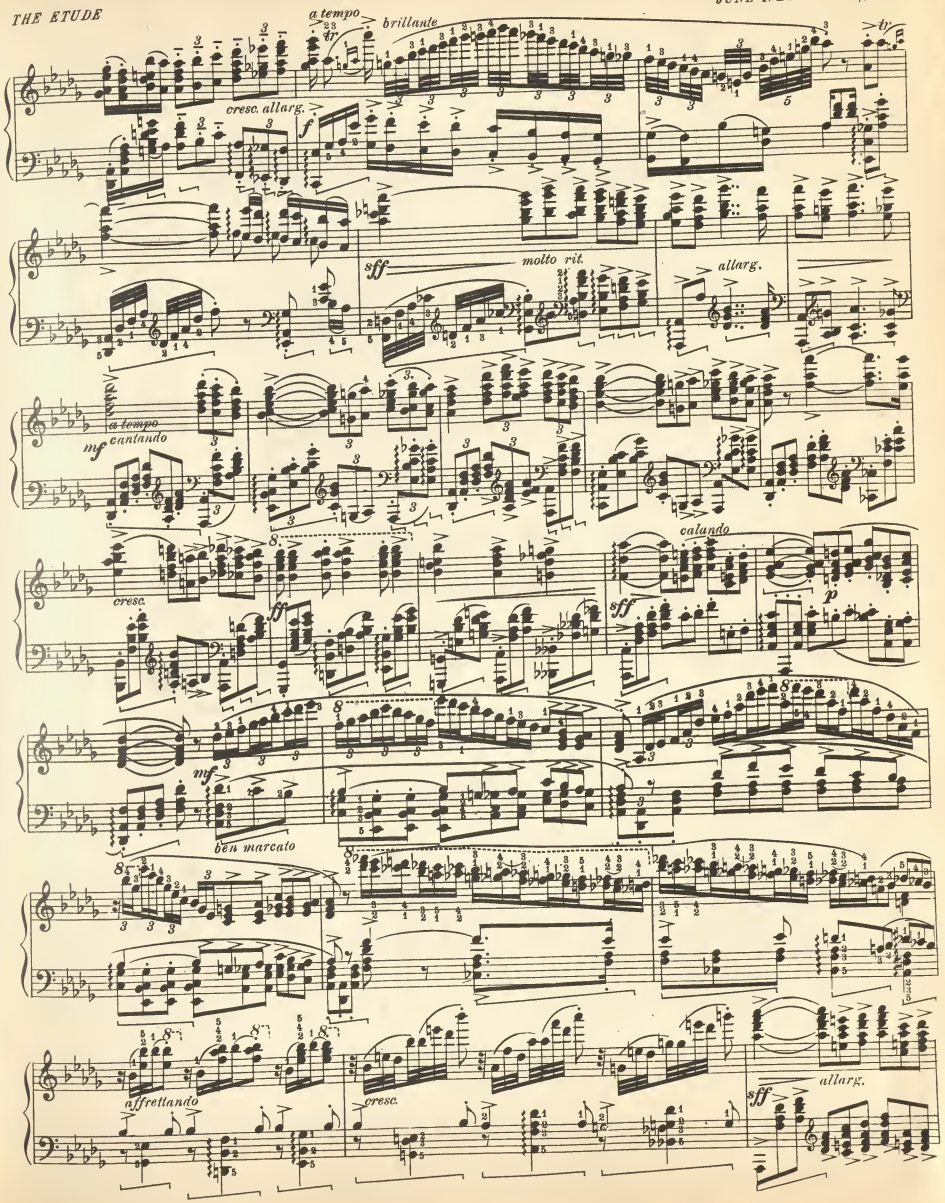
from "LUCIA DI LAMMERMOOR"
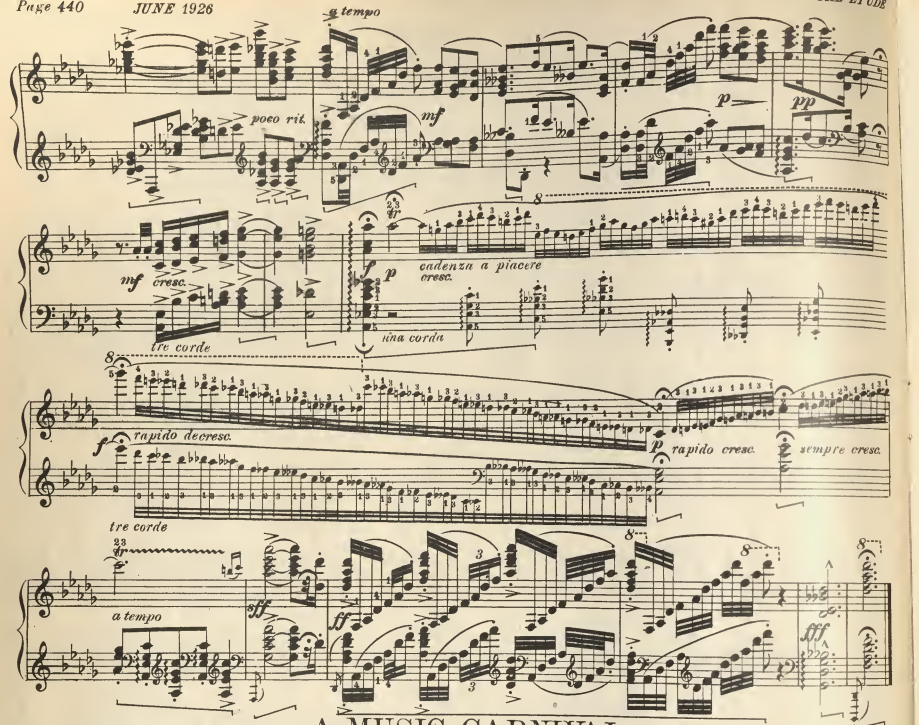
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One of the most brilliant, and at the same time, playable, of all of Mr. Himmelreich's many successful transcriptions. Grade 8.



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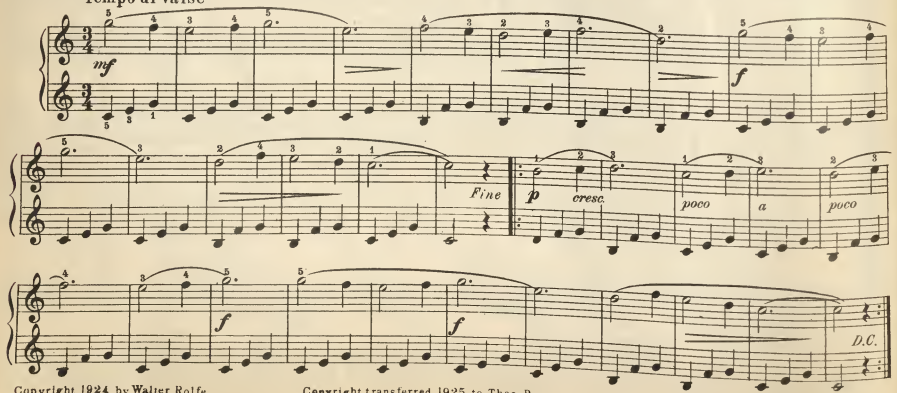




A MUSIC CARNIVAL

A genuine first grade piece; all in the treble clef, and almost in the "five-finger" position.

WALTER ROLFE



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Such awards will be classified as graduate or undergraduate.

Graduate students should be over fifteen years of age and under thirty, and have a general education equivalent to a regular four-year high school course.

They must be able to pass tests in ear training, sight reading, and general theoretical knowledge.

Piano students must be prepared to play a prelude and fugue from Bach, a sonata of Beethoven, a nocturne of Chopin, or a similar composition of a group of two numbers of their own choice.

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Composition students must be able to demonstrate a knowledge of harmony, counterpoint and an elementary knowledge of form, and must submit original works in strict or free form and be able to develop a given theme in strict or free form.

Students receiving graduate appointments will receive their instruction at the Juilliard Graduate School, 49 East 52nd Street, New York.

Applicants for undergraduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability.

Undergraduate scholarships will not be granted to students who are financially able to pay for instruction.

The place of study for the undergraduate student will be determined by the examining board after each student's qualifications and needs have received individual consideration.

ZONE EXAMINATIONS

In order that students from all parts of the Nation may avail themselves of the opportunities offered by the Juilliard Musical Foundation, a number of Zone Centers will be designated in different parts of the U. S. Examinations will be conducted in the following cities on dates specified below:

CINCINNATI	MAY 18, 19
KANSAS CITY	MAY 21, 22
MINNEAPOLIS	MAY 24, 25
CHICAGO	MAY 27, 28
NEW YORK	JUNE 1 TO 8
LOS ANGELES	JUNE 16, 17
SAN FRANCISCO	JUNE 21, 22
PORTLAND	JUNE 25, 26
SEATTLE	JUNE 29, 30

In addition to the Zone Centers mentioned, the Foundation is arranging to establish, before the spring of 1927, examinations in Boston, Washington, Atlanta, New Orleans, Detroit, Dallas, Denver, and other localities as needed.

In each Zone there will be a local examining board; all examinations will be supervised by an examiner from New York.

Application forms will be furnished by the office of the Foundation upon request of the individual applicant, and when filled out should be filed in New York two weeks in advance of the date of the first examination.

PROFESSIONAL ENGAGEMENTS

All graduate students will be assisted in securing professional engagements.

The Juilliard Musical Foundation will arrange a New York debut for qualified students and assist in every way possible, securing professional performances in other parts of the Nation whenever the Foundation feels they are ready for a professional debut.

On the other hand, it will do everything in its power to discourage ill-advised debuts.

Announcements will be made concerning the first debuts arranged by the Juilliard Musical Foundation.

Students who are qualified for teachers will be aided in securing positions with reliable institutions.

For further information address:

Juilliard Musical Foundation
49 East 52nd Street, New York

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, August 1st
ORGAN
On Silent Woodland Path....*Strauss*
ANTHEM
(*a*) Hear, O Lord.....*Watson*
(*b*) Rejoice in the Lord.....*Calkin*
OFFERTORY
Father of Mercies (Solo, S.)...*Gluck*
ORGAN
Heroes' March.....*Mendelssohn*

SUNDAY EVENING, August 1st
ORGAN
Angelus .....*Massenet*
ANTHEM
(*a*) Come Unto Me.....*Galbraith*
(*b*) Come Holy Spirit.....*Morrison*
OFFERTORY
Shadows of the Evening Hour (Duet, A. and B.).....*Rathbun*
ORGAN
March in A.....*Ravina*

SUNDAY MORNING, August 8th
ORGAN
Cantilene .....*Woodman*
ANTHEM
(*a*) How Sweet the Name of Jesus Sounds .....*Liszt*
(*b*) Jesus, Thou Joy of Loving Hearts .....*Hosmer*
OFFERTORY
Be Thou Faithful Unto Death (Solo, T.) .....*Mendelssohn*
ORGAN
Festival March .....*Nessler*

SUNDAY EVENING, August 8th
ORGAN
Cradle Song .....*Hauser*
ANTHEM
(*a*) The Good Shepherd.....*Barri*
(*b*) Christ Above All Glory Seated .....*Morrison*
OFFERTORY
God is Love (Duet, S. and A.) .*Marks*
ORGAN
March .....*Petrali*

SUNDAY MORNING, August 15th
ORGAN
Cavatina .....*Raff*
ANTHEM
(*a*) Oh! Come Before His Presence with Singing.....*Mart'n*
(*b*) A Dream of Paradise.....*Gray*
OFFERTORY
O Rest in the Lord (Solo, A.) .....*Mendelssohn*
ORGAN
Ala Marcia .....*Heckett*

SUNDAY EVENING, August 15th
ORGAN
Andantino in B Flat.....*Lowden*
ANTHEM
(*a*) Now Thank We All Our God .....*Huerter*
(*b*) The Roseate Hues of Early Dawn .....*Horner*
OFFERTORY
I Will Extol Thee (Solo, S.)....*Costa*
ORGAN
March in G.....*Smart*

SUNDAY MORNING, August 22d
ORGAN
Reve Angelique .....*Rubinstein*
ANTHEM
(*a*) The Lord is My Shepherd .....*Macfarren*
(*b*) Seek Ye the Lord.....*Scarmolin*
OFFERTORY
O God Have Mercy (Solo, B.) .....*Mendelssohn*
ORGAN
Coronation March .....*Meyerbeer*

SUNDAY EVENING, August 22d
ORGAN
Andante con Moto .....*Beethoven*
ANTHEM
(*a*) Now from the Altar of My Heart .....*Federlein*
(*b*) Fairest Lord Jesus.....*Marzo*
OFFERTORY
In His Name (Trio, S., T. and B.) .....*Petrie*
ORGAN
Cornelius March .....*Mendelssohn*

SUNDAY MORNING, August 29th
ORGAN
Largo .....*Dvořák*
ANTHEM
(*a*) I Will Lift Up Mine Eyes..*Beach*
(*b*) Not Unto Us, O Lord.....*Baines*
OFFERTORY
The Mercy Seat (Trio, S., A. and T.) .....*Rockwell*
ORGAN
Marche Romaine .....*Gounod*

SUNDAY EVENING, August 29th
ORGAN
Pastoral Scene.....*Ludebuehl*
ANTHEM
(*a*) The Lord is My Light.....*Pierce*
(*b*) Hear My Cry, O God.....*Stults*
OFFERTORY
The Earth is the Lord's (Solo, B.) .....*Williams*
ORGAN
Petite Marche .....*Dubois*

SPECIAL NOTICES AND ANNOUNCEMENTS

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Rate 10c per word

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FOR SALE—Violin business of good reputation in Western educational centre. Box C. I. K., care of ETUDE.

FOR SALE—University Course of Music Study (two grades incomplete) at half price. R. W. Martin, Sweet Briar, Va.

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PAPERS on musical subjects prepared for club use. Programs arranged. George A. Brown, Lansdowne, Pa.

HARMONY CORRESPONDENCE—Instruction, 50 cents a lesson. Keito, 2545 Cooper Ave., Brooklyn, N. Y.

HARMONY-COUNTERPOINT—By correspondence. Goetschius System. Send for circular. Harold Sanford, 172 West 77th Street, New York, N. Y.

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"BARTERED BRIDE"—Celebrated march from the famous opera "Bartered Bride," Piano, 40 cents. Emerick & White, 16 Fordham Sta., New York, N. Y.



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The Etude Music Magazine

Educational Service Department

This new Department, organized by the Theodore Presser Company, in connection with THE ETUDE MUSIC MAGAZINE, is a logical development of the service that this Company has been conducting for years.

The staff of experts, now retained regularly at the home office of THE ETUDE MUSIC MAGAZINE, includes specialists of international reputation, graduates of leading American Universities, and musicians trained in foremost European conservatories.

No charge of any kind whatsoever is made for this service.

The Department is distinctly not a musical correspondence school. It is designed for *emergency* information upon questions pertaining to teaching problems, musical material, study problems in musical theory, musical history, technic, and items of general musical interest. It will concern itself almost exclusively with those problems which cannot be answered through the columns of THE ETUDE. It will have the coöperative assistance of renowned musicians in all branches of musical art.

It will NOT attempt to answer questions that obviously deal directly with examinations prepared for the benefit of the student, and which should be answered by the student.

It will NOT state the relative standing of artists, teachers or schools; but of the last two it will supply lists of individuals and institutions with which the inquirer may correspond and then form his own opinions.

It CANNOT undertake to choose musical instruments nor to state their comparative qualities. It will, however, furnish lists of reliable makers.

It CANNOT appraise the value of violins, by mail.

It CANNOT undertake to write essays or papers, nor can it prepare elaborate recital programs; but it will be glad to recommend books and former ETUDE articles from which authentic materials for such purposes may be obtained.

Make all questions short and to the point. In requesting information regarding pieces in particular grades, kindly use the "scale of ten" as employed in the "Guide to New Teachers," a copy of which will be sent gratis upon request.

If possible, confine the questions intended for this Department to one sheet, and be *sure* that your *name* and *address* appears on *this sheet*.

Questions relating to business matters, or to other interests of THE ETUDE, should be placed upon another sheet.

Notwithstanding the immense volume of our correspondence, it is our ambition to answer all letters with the greatest possible dispatch, courtesy, accuracy and completeness.

All letters should be addressed to THE ETUDE MUSIC MAGAZINE.

At the top of the sheet bearing questions, place in a bold hand:

Etude Educational Service Department

This will greatly help us in separating correspondence for this Department from that intended for our regular business, and thus will insure to you a more prompt reply.

The Educational Service Department
THE ETUDE MUSIC MAGAZINE
1710-1712-1714 Chestnut Street Philadelphia, Pa.

Sousa



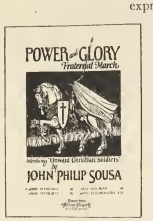
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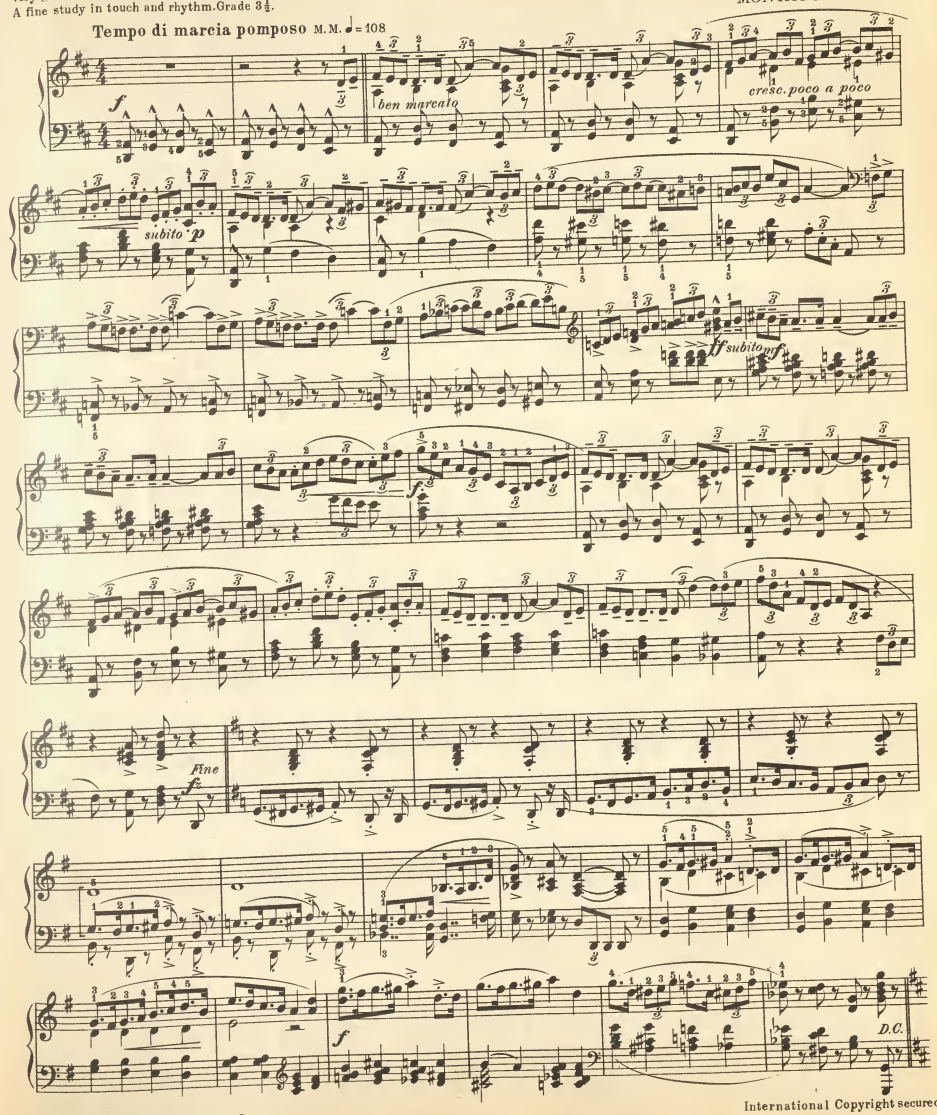
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OGRE DANCE

MONTAGUE EWING

Reminding one of the music of "light opera."
Very good for practice playing to illustrate certain situations.
A fine study in touch and rhythm. Grade 3½.

Tempo di marcia pomposo M.M. ♩= 108

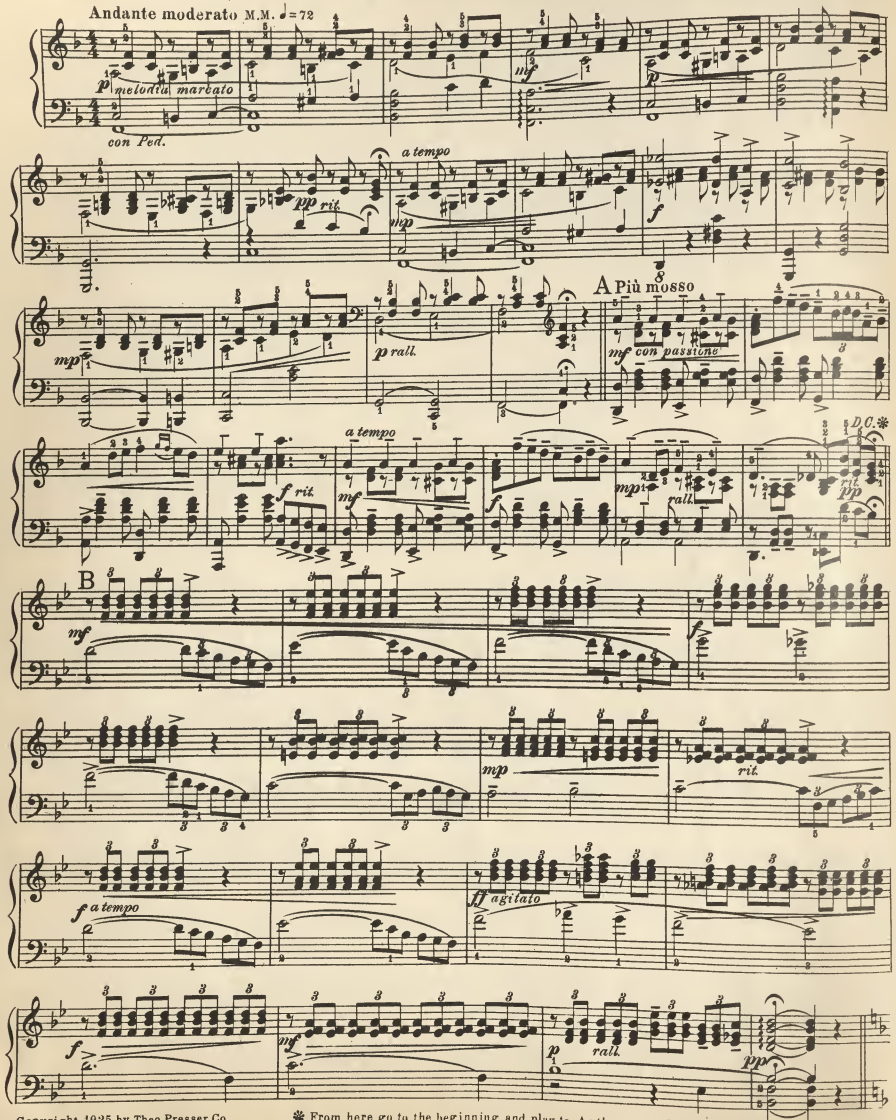


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LOVE'S MELODY

WALLACE A. JOHNSON, Op. 140
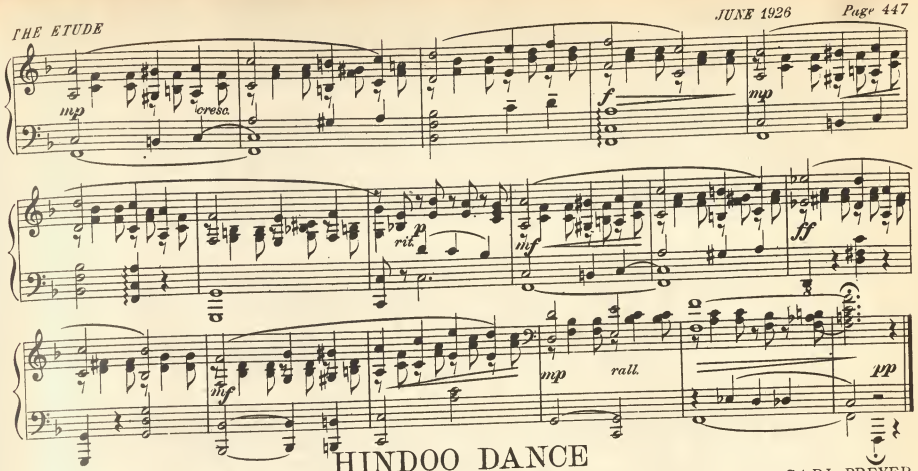
In the style of a melody for 'cello, or for a baritone voice. Grade 4.



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* From here go to the beginning and play to A; then go to B.

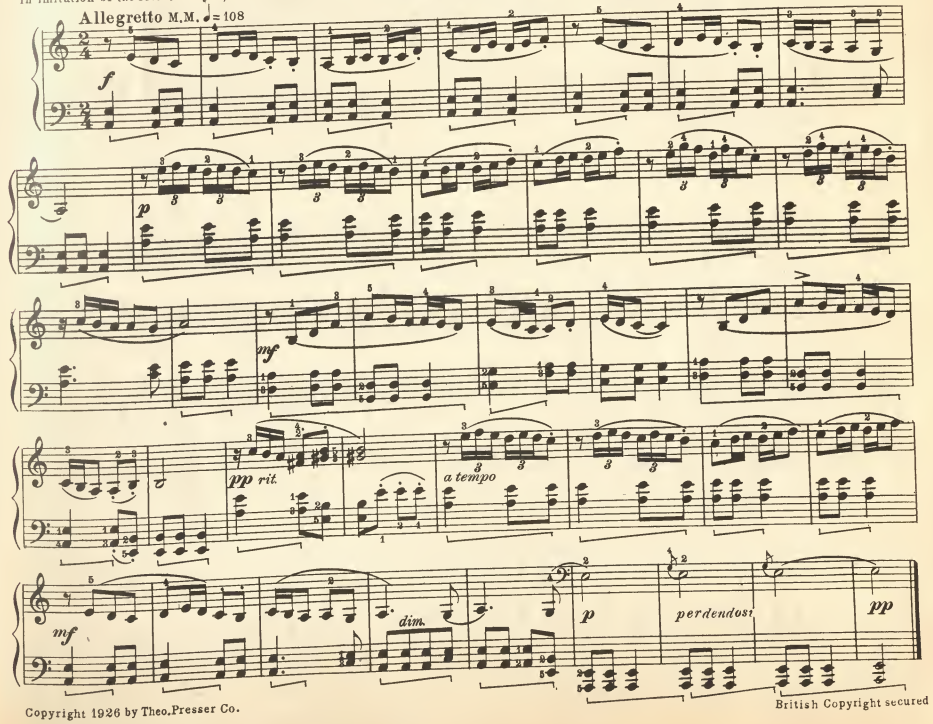
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HINDOO DANCE

CARL PREYER

In imitation of the Oriental style, with "drone bass" and "reed-pipe" melody. Grade 2½.



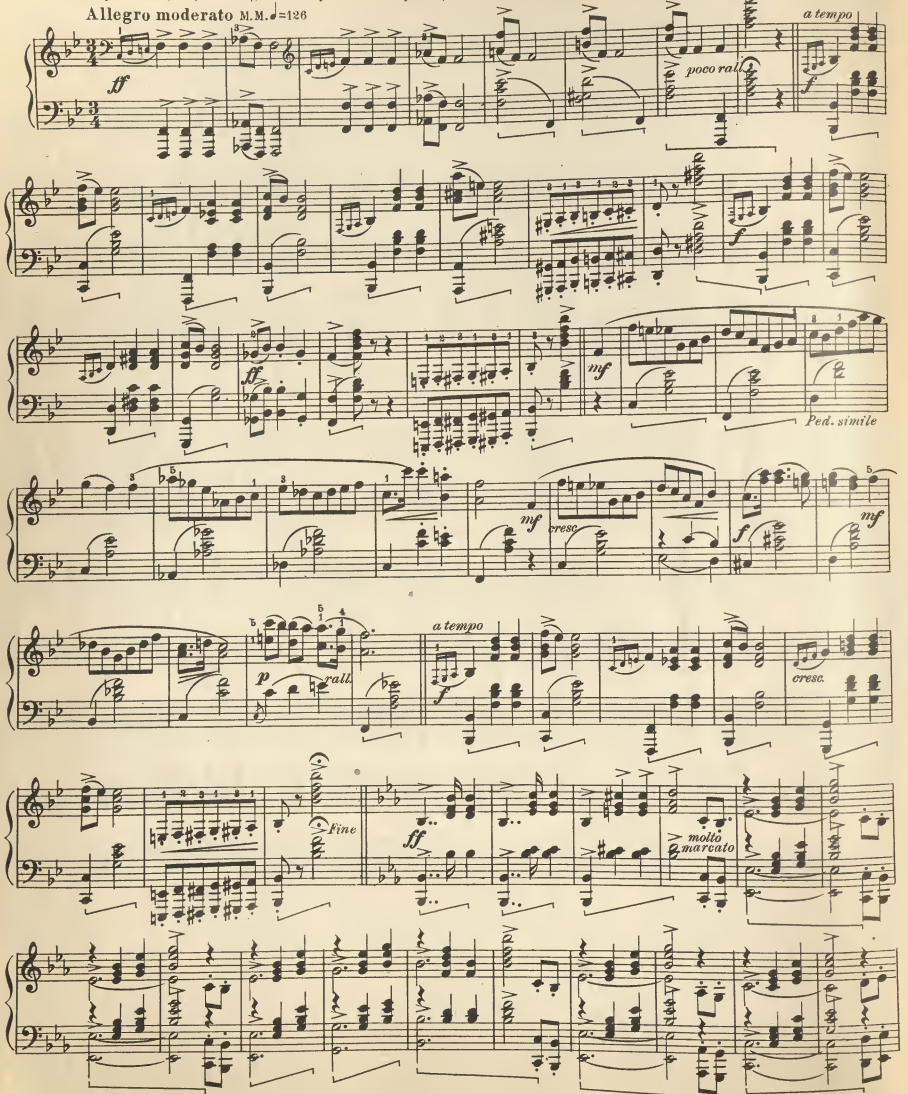
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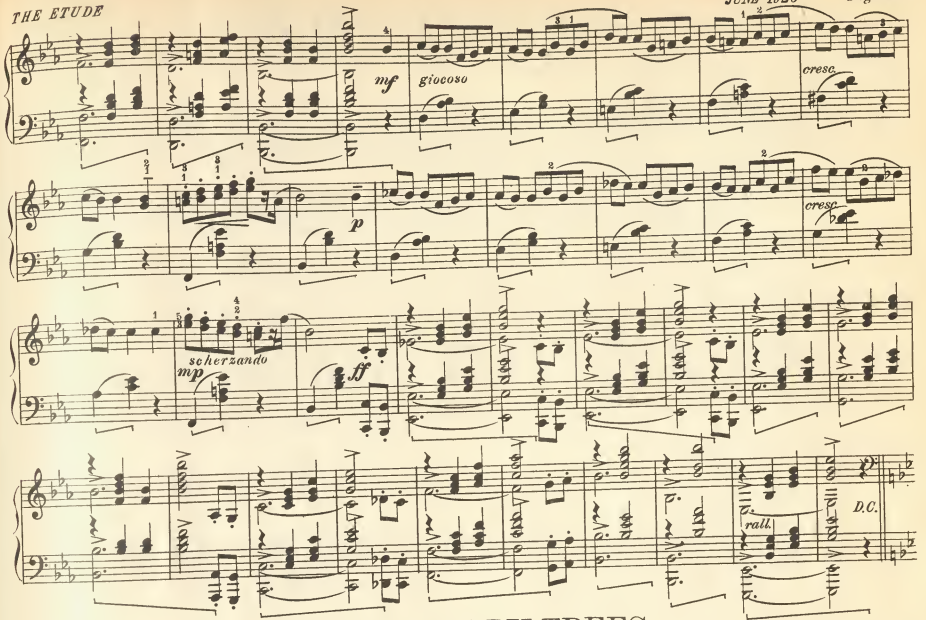
DANSE HONGROISE

PAUL DU VAL

A brilliant *Tempo di Mazurka*, affording excellent practice in rhythms, and in the broader style of execution. Grade 4.



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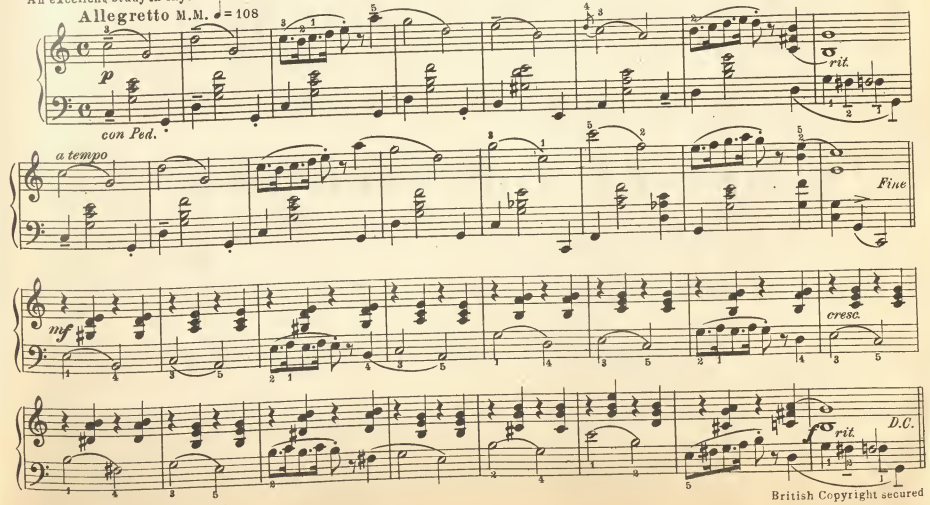


'NEATH SHADY TREES

A FANCY DANCE

CHARLES HUERTER

An excellent study in rhythm and in time values, developing the melody in either hand. Grade 3.
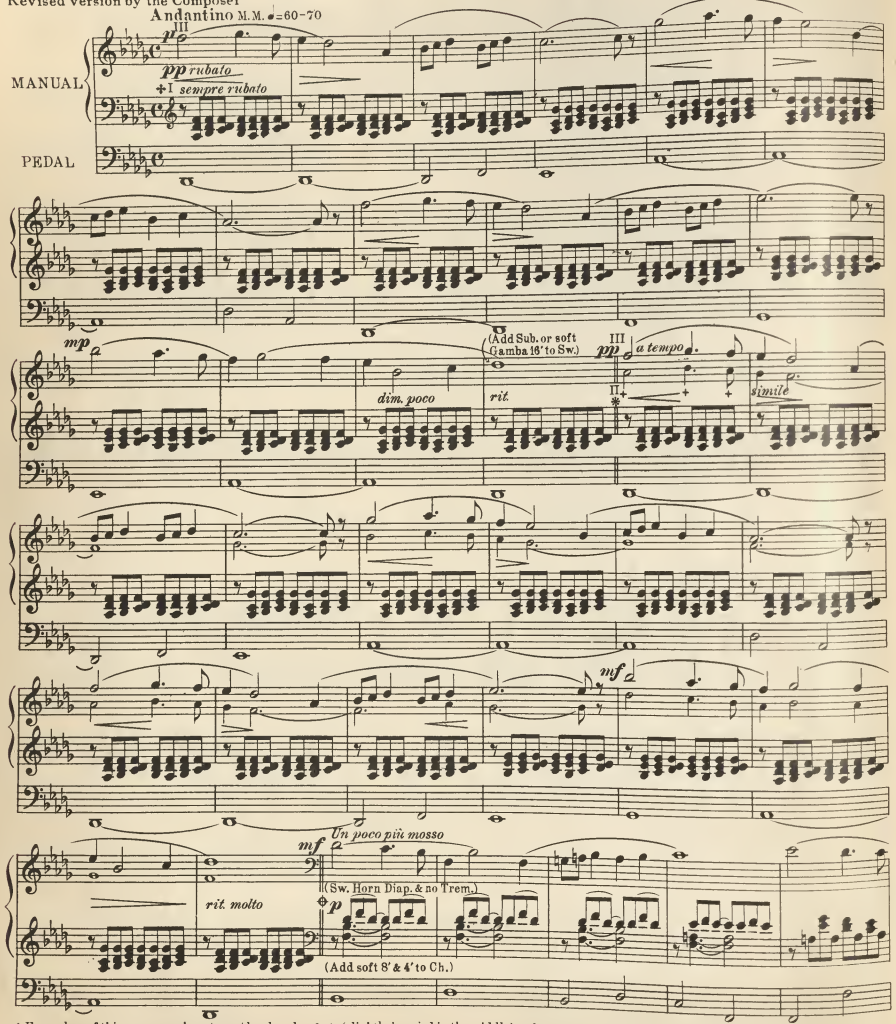


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III Sw. (Oboe 8' Lieb. 8' & Trem.)
II Gt. (Soft Flute 4') uncoupled
I Ch. (Dulciana 8')
Ped. (Soft 16')-I

ANDANTINO IN D FLAT

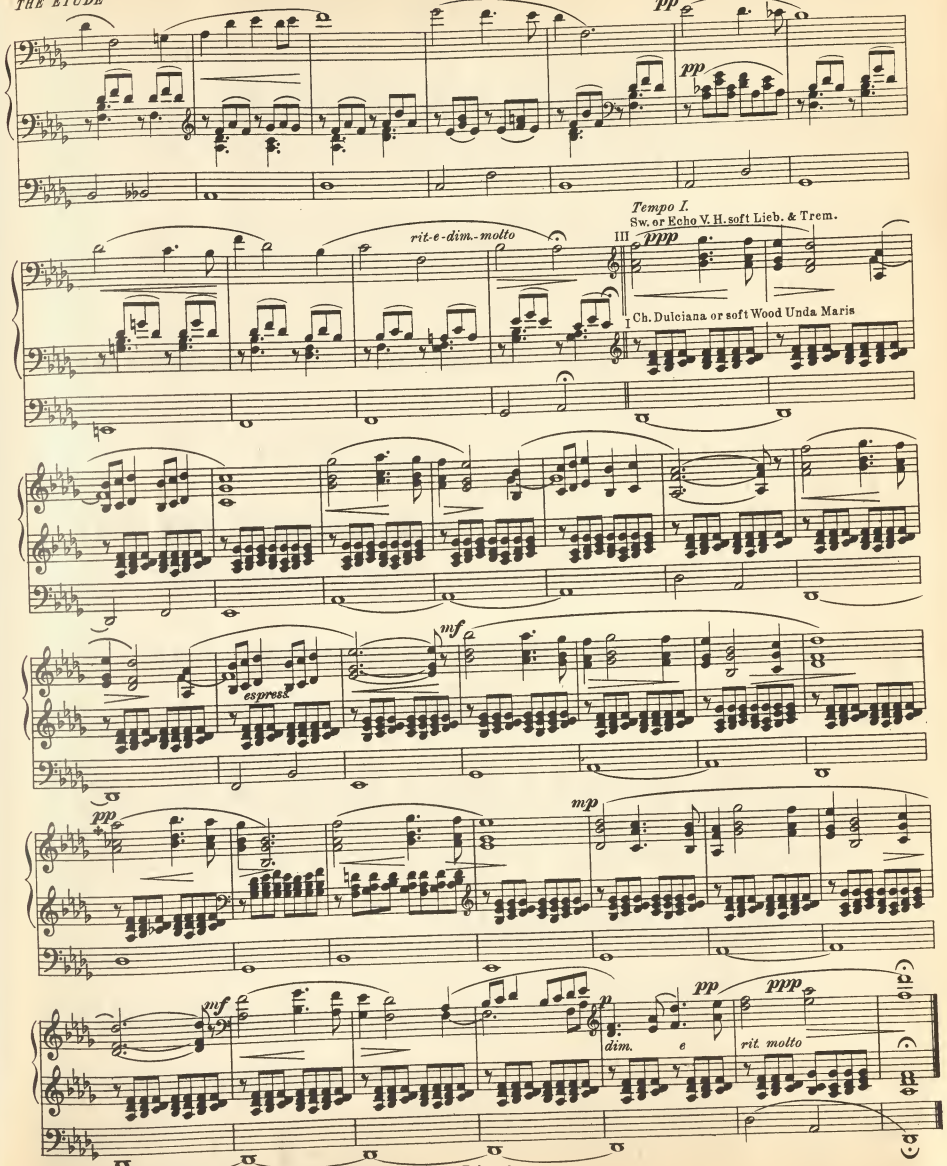
EDWIN H. LEMARE

One of the most popular slow movements for organ ever written.
Revised version by the Composer



+ Every bar of this accompaniment must be played *rubato*, (slightly hurried in the middle) and not in strict time.
* If the Gt. Fluto is not soft, select one on Echo or Solo & couple same to Gt.
On two manual instruments, add a soft 4' Flute to Oboe; or the accompaniment may be played an *octave lower* on a *soft* 4' Flute and the R.H. "thumbed" as written.
⊕ Or manuals may be reversed and Melody played on Ch. French Horn, with soft 8' & 4' accompaniment on Sw.

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+ If there is V. H. on Echo, couple same to Sw. and end *last three bars* on Echo only.

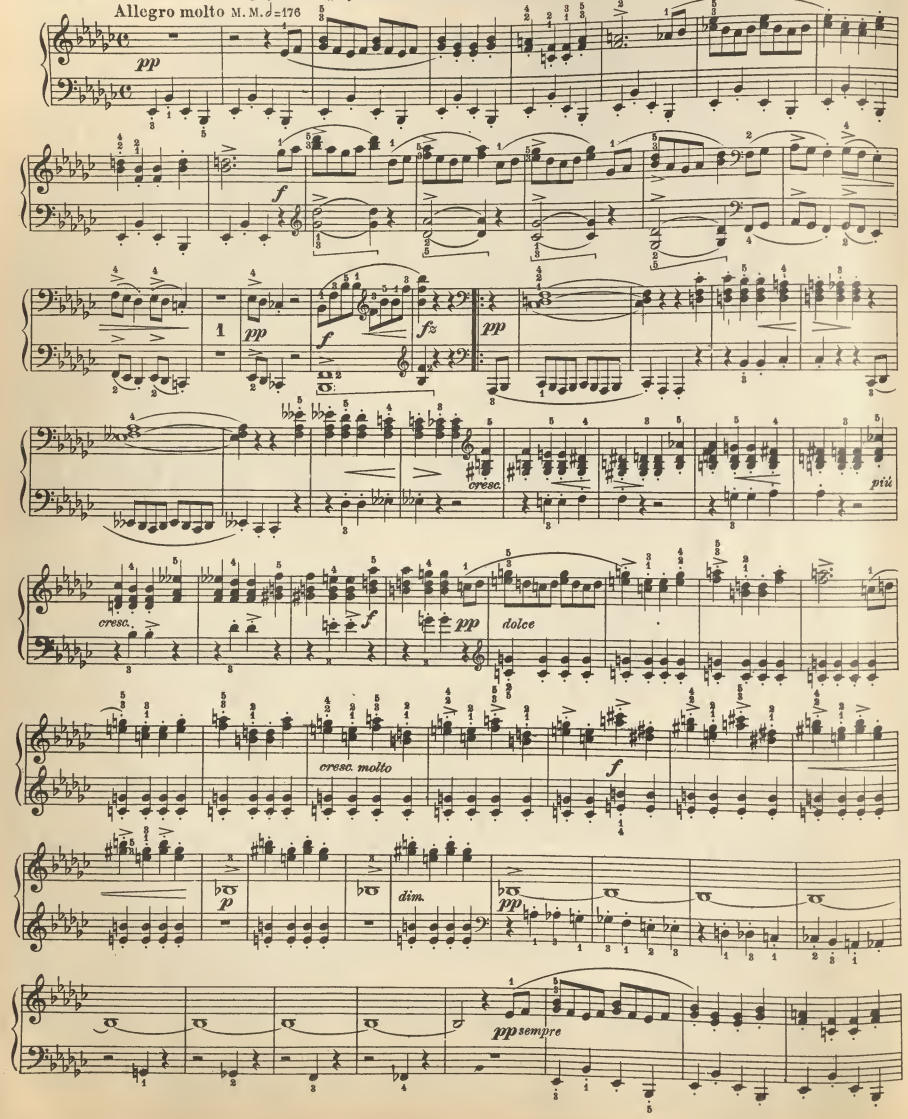
PUCK

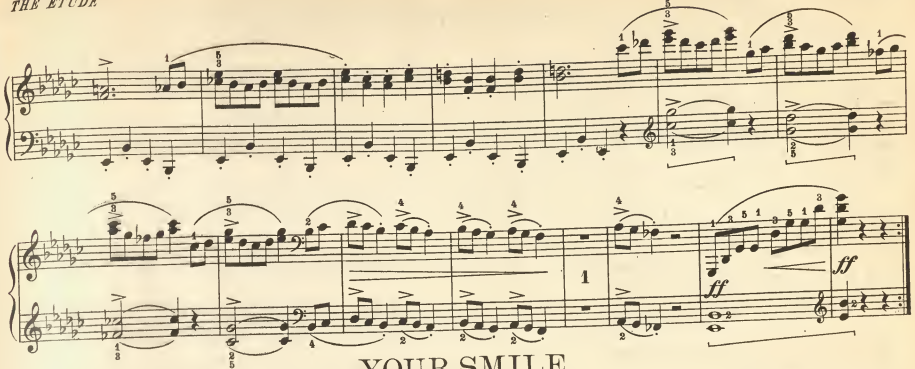
KOBOLD

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Allegro molto M. M. ♩=176



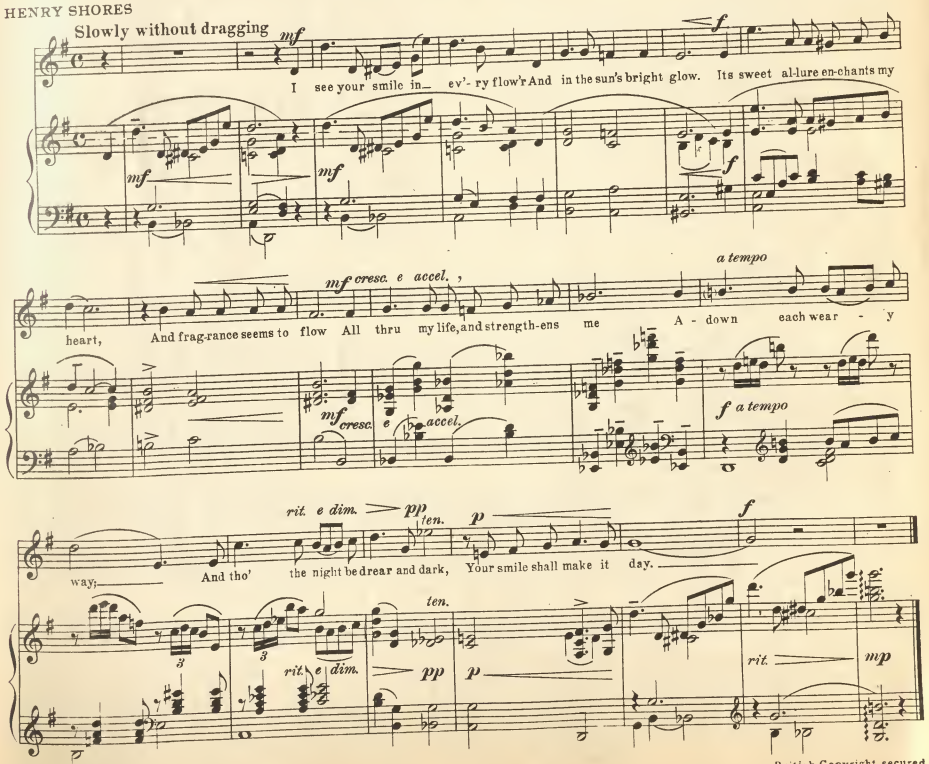


YOUR SMILE

HENRY SHORES

HARRY C. BANKS, Jr.

Slowly without dragging



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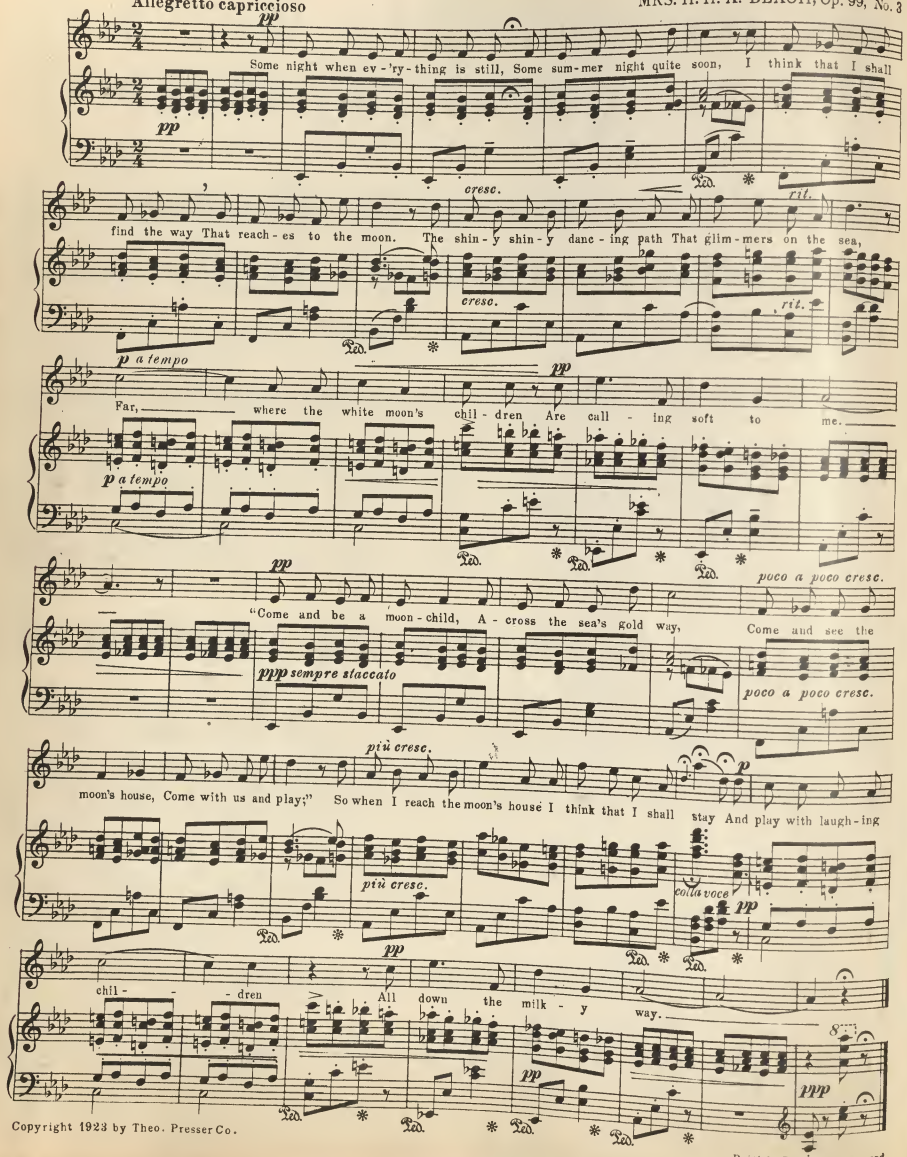
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KATHARINE ADAMS

THE MOON-PATH

MRS. H. H. A. BEACH, Op. 99, No. 3

Allegretto capriccioso



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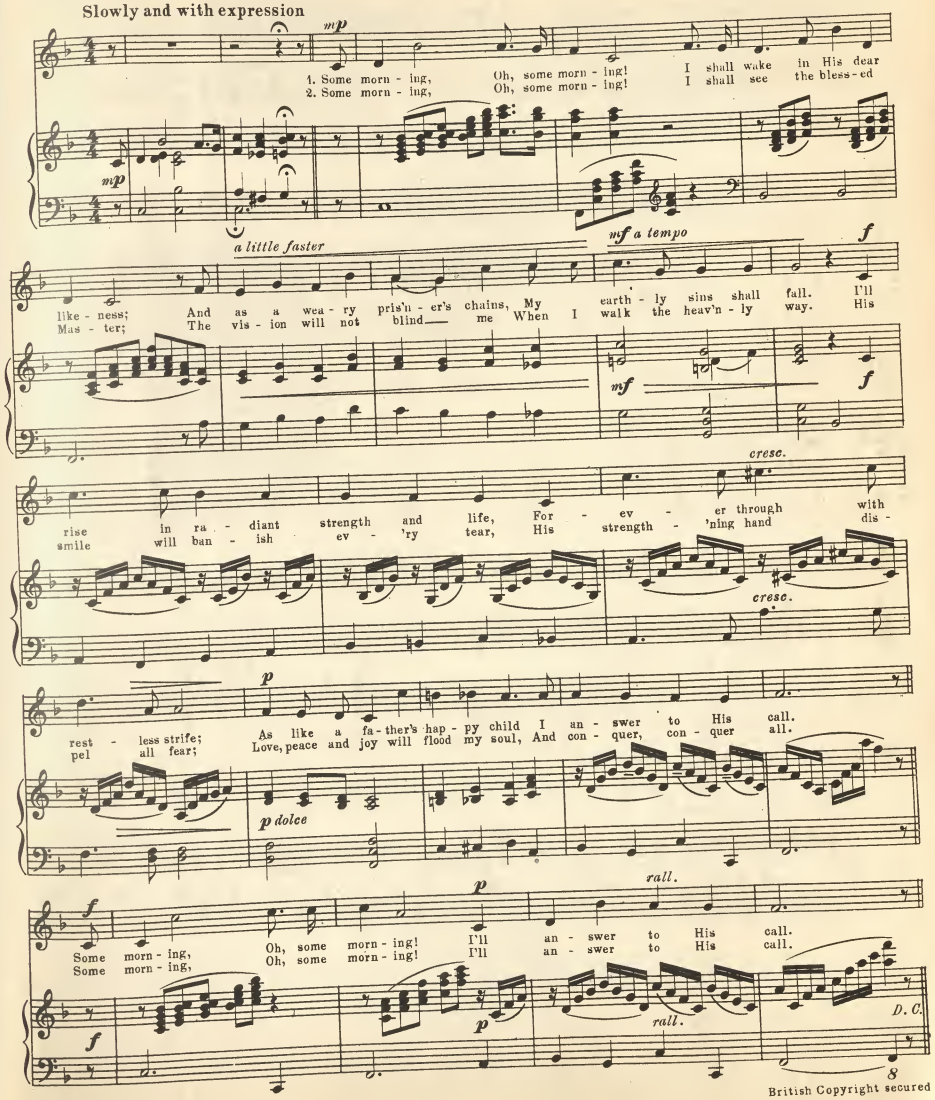
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SOME MORNING, OH, SOME MORNING!

GERTRUDE KNOX WILLIS

MRS. R. R. FORMAN

Slowly and with expression



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AN OLD AIR

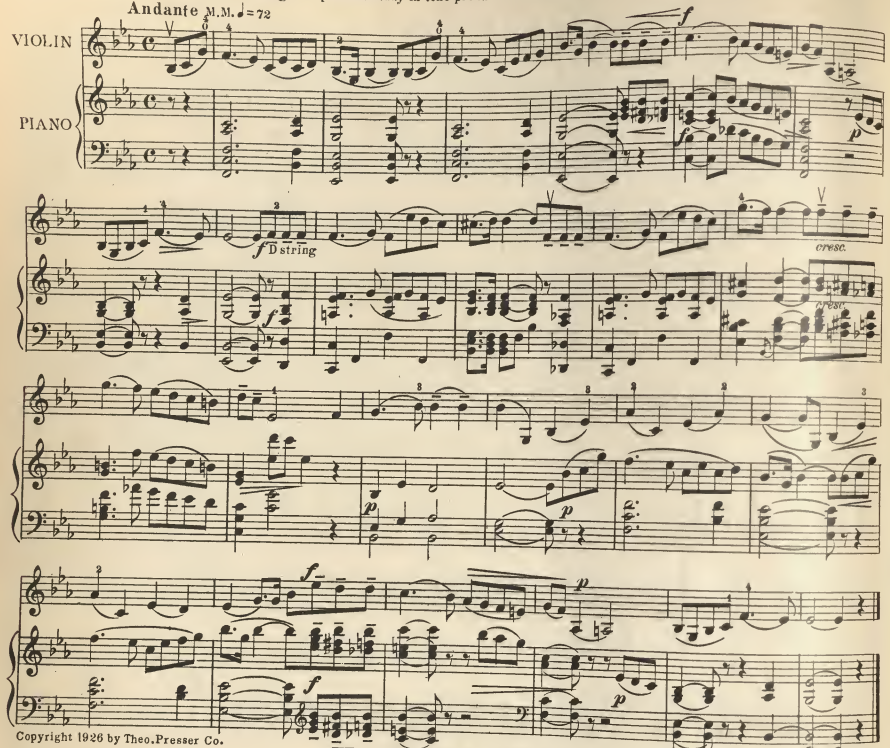
A broad, diatonic melody, like an old song. A splendid study in tone production.

WILLIAM E. HAESCHE

Andante M.M. ♩=72

VIOLIN

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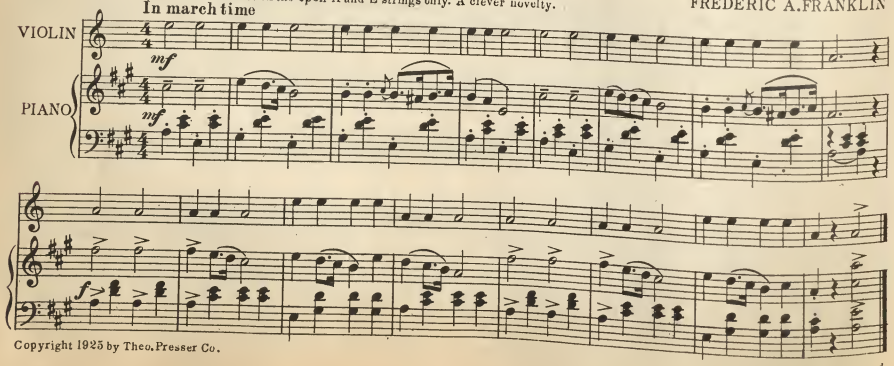
In march time

FREDERIC A. FRANKLIN

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VIOLIN

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The Singer's Etude

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It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

What Is a Song?

A SONG, most people would agree, must have words, a vocal melody, and an accompaniment; otherwise it is not quite satisfying.

A song without words may be good for the piano, but when sung it is little more than a glorified vocalize.

A solo song without an accompaniment sounds empty to most ears.

In theory, then, words and accompaniment are essential features of a song. In practice they are disregarded by most students of singing. Even in the rare cases when the words are clearly and correctly brought out, the singer is likely to be puzzled if asked the meaning of the whole song text; he will have to read it to answer, even though the language be English. The accompaniment exists, all singers know, but it is apparently important only as a more or less reliable prop for the voice.

Perhaps there is little incentive for the singing student to pay much attention to the message of the words and the accompaniment, for the average listener applauds loudly if he likes the melody and the quality of the voice. He comments surprisedly if he catches many of the words, but cares nothing for the quality of the poem. He forgets the accompaniment unless the pianist makes glaring mistakes.

But there is a joy in singing quite apart from the average listener's tastes or of the satisfaction of bringing out a melody in beautiful tones. There is the joy of the song itself—a work of inspired art if it is worth singing—and the joy of recreating this tiny but important product of two other imaginations, the poet's and the composer's. To the student who loves music as well as the sound of his own voice the joy of helping to create anew a beautiful song is the greatest joy of all. Why miss most of it, as we do if we study only the melody and the vowels and consonants that form the words?

If we follow in imagination the composer as he creates a song, perhaps we may discover what a song really is and what the singer must do to give it a new birth.

The Words

Surprisingly enough, many people still think that a composer first makes his tune and then looks for a poem to fit it. Of course this is never true of good songs. The poem comes first.

The composer is struck by a poem that seems beautiful to him. He sees in it musical possibilities. He reads it over and over until he knows it in every detail and as a whole; often he learns it by heart, he recites it aloud. The poems most suitable for songs are usually pure lyrics, telling no story, but emphasizing one mood. What is this mood and what bit of music will best express it? Having discovered the right musical idea, the composer is ready for the task of writing the song. When the poem tells a story, the basic musical idea may be more descriptive, more realistic, more obvious than when the single mood is everything, but it must be found before any part of the composition is set on paper.

What has this to do with the singer?

He starts a long step ahead of the composer, for he has the completed artwork before him and, unless he is superhuman, he will wish to hear the music first to see whether it appeals to him. No harm in that, surely. But he has not yet begun to study the song.

When he does begin his study, better results—often quicker—will come if he proceeds like the composer.

Read the Poem

The student should read the poem until he understands it, which means that he must feel its mood and become acquainted with such details as the metrical swing, the beauty of the phrases, the place of each verse in the total effect, the meaning of every word. We smile at the innocence of the natives of the Kentucky mountains who sing their traditional ballads without knowing or caring to know, the meaning of oft-repeated words like "steed" and "palfrey." Yet the average singer, who has not the mountaineer's excuse of tradition or of lack of opportunity to learn, is often content to sing whole poems, to say nothing of words not in the singer's common vocabulary, without knowing what they mean. This is most often true, of course, of songs with foreign text, but it is also true of songs in the native tongue. The perfectly honest singer will never sing about anything he does not himself understand. The dictionary and a little thought will solve all the difficulties of an English poem. When the text is foreign, the task is harder, but it must be met if the song is to be studied. Usually the accompanying translation will give a general idea of the poem's meaning, or, if no translation is printed in the copy, one may get a translation from the public library or from some person who knows the language. But a translation never follows exactly the foreign words and, since a true interpretation depends upon details as well as the whole, the student should feel it his duty to learn the meaning of each word.

The composer recites the poem aloud to get the effect of vocal inflections, the word and metre accents, the rhythm, the sonority of the vowels, the strength and expressiveness of the consonants. The singing student must certainly do likewise. This will prevent later mistakes of accentuation (for few singers seem to know which word in a sentence is most important!) and it will also help in determining the proper vowel coloring. The singer in this process should go even further than the composer, for the singer must watch carefully the quality of his pronunciation and the clarity of his enunciation.

When the singing student has thus become familiar with the poem, he, like the composer, is ready to attack the music.

The Music

It was pointed out above that the good composer sought a bit of music which should express as perfectly as possible the underlying mood of the poem. The chosen phrase or motive will be the germ of all the rest of the music. It will appear time and time again, varied of course according to the demands of the changes in sentiment in the poem. It may be in the voice part or it may be in the accompaniment. Sometimes it is a real melody; sometimes only a piano figure. Wherever it is or in whatever form it may appear it is almost certain to be important.

In studying the song the student should seek this basic musical idea. When it is in the vocal part he may rejoice and plan to bring its mood clearly and beautifully to the listener. When the piano has it, the singer must resolve to play fair with the accompanist and permit him to give the composer's idea its proper importance. The singer who has never tried it will be surprised at the pleasure of following this little piece of music in all its changes throughout the song. Often there will be few phrases that do not show close relationship to the parent motive, and what a thrill there is in discovering how each new phrase expresses something the parent felt dimly, but could not say clearly!

Already the music is illuminated by this very simple and easy search for the birth, growth and variation of the principal musical thought. There are other things, just as interesting, that the singer must notice in order to know the song and interpret it well.

Each time the motive or one of its children appears it is likely to be accompanied by other music with marvelous effect. When the principal musical thought is the vocal melody, the accompanying music is of course the piano part. When the pianist plays the motive, he usually accompanies it himself, at the same time that the singer is adding a lovely melody. Sometimes this accompanying music in the piano will be still other melodies that sound against the principal idea and against the singer's part. Almost always it will be harmony, chords sounded complete or broken up into single tones that finally blend. Whether new melodies or chords, they offer many chances for thrills in recreating the song. When the mood of the words is light and happy, the accompaniment will be delicate with a harmony that sparkles. When the mood is calm and quiet, the accompanying harmony will be serene and move smoothly from one beautiful coloring to another. When the mood is bitter, or tragic, or despairing, the chords will be dissonant, heavy, sometimes ugly. Whatever the mood, the accompaniment changes its face along with the vocal melody.

Watch the Accompaniment

If the singer pays attention to the changes in the accompaniment, he will be ready to borrow strength, color, expression, which his voice alone could never give. At the climax of his song—and all songs have climaxes—he will permit the upreaching chords of the accompaniment to burst with him into the overpowering tone, the startling *piano*, the breathless agitation, that the mood dictates. He will see the possibilities of new expression that come with an awareness of a sudden silence, a startling modulation, or a novel rhythmic figure in the accompaniment.

Rhythm! How few singers realize the vital part it plays in interpreting a song! Rhythm does not consist of counting the beats in a measure and being sure that each note has its correct number of beats. Measure counting may be a good beginning and perhaps fewer songs would seem to stagger as if drunk if more students actually beat out the time. But it is only the A B C of rhythm and one must go much further if one is to feel rhythm. Few things are so monotonous as to hear a singer accent the first beat of each measure of a song. Real rhythm refuses to be tied down by bars. Usually a rhythmic phrase stretches out over several measures and ends in a masculine manner on some strong accent or, in feminine fashion, changes its mind and winds itself out in graceful weakness. It is very important for the singer to watch and feel the rhythmic phrases, which, like the harmonies, change slightly in character with each change of detailed mood while maintaining the essential swing. The words help a lot in determining the beginnings and endings of rhythmic phrases, but they cannot always be trusted, for sometimes there is a rhythmic impulse which refuses to halt at each punctuation mark. The beauty of phrasing in song-singing is much more likely to depend upon a feeling for rhythm than upon a knowledge of the places where a breath may be inoffensively taken.

The composer tries to make the music hang together. If he did not, he would not be a composer since composing means "putting together." The structure and balance of any composition is commonly spoken of as its "form." Unfortunately this word suggests stiffness, but of course there may be apparent freedom in form as well as stiffness. Probably the greatest skill that a song composer exhibits is his ability to follow the moods and accents of the words, changing as they change, and at the same time creating music that flows naturally and spontaneously and yet hangs together so that the whole song is a well-knit, neatly balanced composition.

The employment of a single basic musical idea, which has already been spoken of, is one of the ways in which a composer unifies his music. There are others.

The Reception

Observant singing students will notice that the music at the close of a song is often a repetition or at least reminiscent of the music at the beginning. Sometimes, if the poem does not offer a natural opportunity for such a repetition, the composer will repeat some important verses that have occurred early in the poem. Again, he may balance the beginning and ending by writing music which the piano plays after the vocal melody is finished. In making the close a reminder of the opening the song composer is following the old-fashioned principle of balance that was once used in nearly all compositions and is still pleasant to the ears, for everybody likes to hear again something that is already somewhat familiar. Of course there must be a middle part of the song that contrasts strongly with the rest; otherwise the reminiscence would be less welcome. In modern songs it is likely to be more difficult to follow the principle of statement, contrast and repetition. The modern composer expects more from his listener. He will disguise his repetitions very much, but even the most modern will repeat somewhere. All through any song there will be longer or shorter phrases that are repeated to give the music unity. The changes in the repetitions and the contrasting parts that stand between the repetitions provide the necessary variety.

The singer who takes the trouble to study the form of a song will be able to put things into music that the musical notation does not suggest. The general rule for interpretation is never to repeat exactly a musical phrase. This does not mean that the notes are changed—an unpardonable sin for a worthy song—but that at every appearance of the same phrase, the quality and intensity of the tones and the general expression are varied, if ever so slightly. Like all rules there are exceptions to this one, when an exact repetition is more expressive than a varied, but in general an interpretation is beautified by singing each recurring phrase in a new way. Planning the interpretation so that the variety will not be too abrupt or too much out of place in the song's mood but so that it will give new lights and shades to the music is a great art and a delightful task for any singer.

The Song Texture

Among the many other beautiful details of a song that ought to be noticed by the singer we must speak a passing word about texture. Composers work over their songs until every note is in its right place. If too many notes are played close together in the lower octaves of the piano, the accompaniment sounds dull and muddy; if too high, the music seems tinkly, music-box-like, unstable; if there is a wide unfilled space between the upper and lower notes, the gap seems large enough to be jumped through. When a singer finds a composer of merit writing music with distorted textures of types like these, he may be certain that there is an expressional reason and, by discovering the reason, he will know what color his voice must take. In most songs the notes will be neatly spaced so that the richness, thinness, heaviness, lightness, demanded by the mood will be felt clearly. Every singer knows immediately whether a composer writes well for the voice. If he also recognizes the signs of good texture in the accompaniment, he may let his melody rest confidently on a solid musical foundation, or caress the piano tones among which it is moving, or provide an under-song for a sparklingly brilliant accompaniment.

Nothing has been said in this article about the many questions of vocal technic that enter into the proper singing of a song, but the omission does not mean that these are not important. They are very important, but every singer recognizes the importance of good singing in song interpretation, and it is unnecessary to stress it now. Most singers do not recognize the necessity of studying carefully the poem and the accompaniment. The suggestions given here are presented to show why the vocal student must know the song in all its parts if he is to interpret it as it should be interpreted and to enjoy it as it may be enjoyed.

Studying a Song

By Leon R. Maxwell

Song Recitals for the Student

By Beatrice Wainwright

WHAT is the best attitude for the vocal student, when listening to a song recital? This question does not apply to the pose of the body, but to the mental state.

It is well to be acquainted with the program in so far as possible, before attending a concert. This eliminates the distraction of trying to grasp what the artist is singing about. Go with the desire to learn.

A song recital given by a great artist is more valuable than a number of singing lessons. It is truly a master lesson in itself and should be so considered by the student. Intelligent criticism is also learned by attending concerts. This does not mean merely to pick flaws, but to be able to understand in a comprehensive manner the work of the artist.

The inspiration to be gained by listening to a great singer is invaluable to the student, aside from the lesson in interpretation, tone production and style. Nevertheless, they are not always to be imitated. Some of the most popular singers have grave faults, but their genius and excellence in much of what they do put them on the pinnacle of success.

Many people think when they have heard a singer that they need never hear that same singer again. This is a narrow view to take. When a singer is a fine artist and has something to offer, the student should hear her many times, if opportunity makes it possible so to do. A concert should be attended with a view to intelligent understanding of the music and not merely to get the emotional thrill nor to admire the physical beauty or charm of the artist. These are all part of an artist's qualities, but not the most important, particularly to the student, who should make the hours spent listening to the great singers count for much and store up the lessons learned for future use.

"THE thing our young singers must do is to find ideas. It is the idea behind a song that gets it over. Song interpretation, and its spirit, constitute my hobby. Spirit, that is the word. Without feeling it the singer cannot transmit to others. I do not care how fine the tones are, without the proper spirit the song is absolutely worthless."

—MME. CHARLES CAHIER.

A Clouded Voice

By Jean McMichael

NEVER take ice cream or an ice cream soda before singing or before a lesson. You will find this clouds the voice and does not allow the full voice to come forth.

Ice cream has on the voice the same effect that a London fog has upon a street lamp, its brilliancy is clouded, while only a flicker of its real power is discernible.
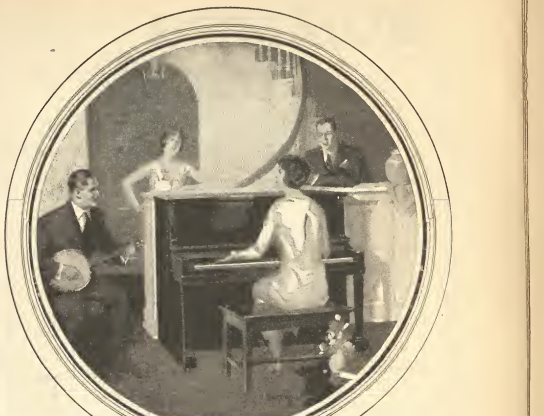
Frantz Proschowsky
SEVENTY-FOUR RIVERSIDE DRIVE
NEW YORK
Author of
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DEAR MR. PROSCHOWSKY—
Let me express my appreciation of your thorough understanding of the *True Art of Singing* and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. I commend to you those artists and students who seek the truth in singing —the beautiful and lasting art of *Bel Canto.*"
Gratefully yours,
AMELITA GALLI-CURCI.

MY DEAR PROSCHOWSKY—
I am happy in expressing my admiration of your method of instruction. Having heard your pupils, I frankly state that besides the perfect placing of the voice their diction was clear. This secret is a sure success.
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Some Fundamental Principles of Breathing

By Mr. Walter L. Bogert
The American Society of Singing Teachers

1. In Voice Production the breath is at once the motive power and support.
2. The lungs are spongy, elastic bodies having no activity of their own.
3. The breath is provided through the lungs which are controlled by the muscles of respiration.
4. There are two sets of respiratory muscles, one for inspiration, and the other for expiration; twenty-two or more in all.
5. The principal muscles of inspiration are the diaphragm, and the intercostal muscles that elevate the ribs and evert their lower borders. (The diaphragm is not a muscle of expiration).
6. The chief muscles of expiration are the four sets of abdominal muscles and the intercostal muscles that depress the ribs.
7. The ordinary act of expiration is merely passive, the resilience of the ribs and the elasticity of the lungs being sufficient to produce it.
8. As the vibration of the vocal cords, which originate the tone, and the continuation of this vibration, depend entirely on the breath, and as the breath depends on the lungs and respiratory muscles, it follows that it is of the greatest importance that the lungs be in a healthy condition, and the respiratory muscles be strong, and well under the control of the singer; for without mastery of the motive power, all else is unavailing.
9. To achieve this control as quickly as possible, physical exercises, apart from singing, are necessary for the developing and strengthening of the entire breathing apparatus. Such exercises have also a great value in building up the general health, the possession of which is an essential for the successful singer.
10. In order to give the lungs the greatest possible freedom to expand, the chest should be held erect to a condition of buoyancy without strain.
11. As the bony structure of the chest is largely suspended from above, being attached to other bones at the neck, shoulders, and back, and as it is free and unattached below, the greatest motion, during respiration, should take place about its lower portion, where there is the greatest freedom.
12. Therefore during singing, if the chest is held erect and buoyant, the point of greatest motion, caused by breathing, should be in the region of the diaphragm.
13. The control of the breath would most logically and most naturally be accomplished by the control, independently, of the muscles of inspiration and the muscles of expiration, or by a balancing or opposition of one set against the other.
14. No attempt to control the breath should be made at the larynx.
15. In general, no action of the breath mechanism should be allowed which would tend to produce interference with the voice mechanism.
16. Perfect control of the breath means:
    (a) Ability to fill the lungs to their capacity either quickly or slowly;
    (b) Ability to breathe out as quickly or as slowly as occasion demands;
    (c) Ability to suspend inspiration with the throat open, whether the lungs are full or not, and to resume the process at will, without having lost any of the already inspired breath;
    (d) Ability to exhale under the same restrictions;
    (e) Ability to sing and to sustain the voice on an ordinary breath;
    (f) Ability to breathe quietly as often as text and phrase permit;
    (g) Ability to breathe so that the fullest inspiration brings no fatigue;
    (h) Ability so to economize the breath, that the reserve is never exhausted;
    (i) Ability to breathe so naturally, so unobtrusively, that neither breath nor lack of breath is ever suggested to the listener.

Roosevelt Loved Bird Songs

By S. A. Griscom

When Roosevelt visited England on his return from his hunting-trip in Africa, he spent a day with Lord Grey, (then Sir Edward Grey, British Foreign Minister) and the two gave themselves up to a long-promised day in the woods to study English bird songs.

And now a little essay by Viscount Grey of Fallodon, tells of the experience. "We began our walk," says Lord Grey, "and when a song was heard I told him the name of the bird. I noticed that as soon as I mentioned the name it was unnecessary to tell him more. He knew what the bird was like. It was not necessary for him to see it. He knew the kind of bird it was, its habits and appearance. He just wanted to complete his knowledge by hearing the song.

"He had, too, a very trained ear for bird songs, which cannot be acquired without having spent much time in listening to them. How he had found time in that busy life to acquire this knowledge so thoroughly it is almost impossible to imagine, but there the knowledge and training undoubtedly were. He had one of the most perfectly trained ears for bird songs that I have ever known, so that if three or four birds were singing together he would pick out their songs, distinguish each, and ask to be told each separate name; and when farther on we heard any bird for a second time, he would remember the song from the first telling and be able to name the bird himself.

"He had not only a trained ear, but keen feeling and taste for bird songs. He was quick to express preferences, and at once picked out the song of the English blackbird as being the best of the bird songs we heard."

If Papa Rossini were alive he would have a great time with all the devices for the development of that dear human instrument—but he would be persuaded that, although "voice, voice, voice" is all right, it depends absolutely and entirely on other physical, mental and artistic qualities to put that voice to good use."

—Buzzi-Peccia.

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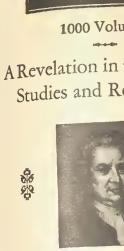
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Intervals.

Q. I. What is an interval? II. How are intervals counted? III. Is not C♯ to B♭ a major 6th? To me it looks very like a major 6th in the key of F♯.—Le Foley, Parade St.

A. I. An interval is the difference in pitch between two notes. II. Intervals are counted by the number of names of notes contained, upwards and inclusively, for example: D♭ to G♯ is a 4th, because from D♭ to G♯ there are four names of notes, namely, D, E, F, G. The sharps or flats change the interval only in kind; the letter-names give the degree of the interval. C♯ to B♭ is a diminished 7th. Count the names: C, D, E, F, G, A, B, seven notes. Therefore a seventh. Now for the kind of seventh: we know that C to B is a major 7th; flat the B and we have a minor 7th; now make the interval a semitone smaller by raising the C to C♯ and we have a diminished 7th, that is, one semitone less than minor. If you wish to make this interval a major sixth, you must call the B♭ an A♯, thus giving only six names of notes: C, D, E, F, A.

Women's Voices and Men's Voices.

Q. My voice is a soprano and my brother's is a tenor; I can sing only up to A

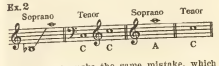
Ex.1



while my brother can sing a good high C. He makes fun of me constantly, taunting me for not being able to sing as high as he can. Now I have read somewhere that a woman's voice is (seconds) an octave lower than a woman's. If this be so, then his range of voice is much lower than mine; am I right? If so, will you kindly explain and say who is right?—Jeanne, Brookline, Mass.

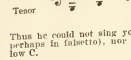
A. You are quite right. Here are your voices with their absolute pitch.

Ex.2



Many persons make the same mistake, which arises from the fact that, in the matter of songs, tenors and sopranos are accustomed to read their melodies in the G clef; so that many tenors think that their high C is the C above your A, whereas they are really singing the third space, treble clef, C. It is utterly impossible for a tenor voice to sing your A. Please remember that man's natural voice is pitched and sounds one octave lower than a woman's voice. When you sing together, the effect is

Ex.3

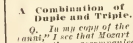


Thus he could not sing your high C (except, perhaps in falsetto), nor could you sing his low C.

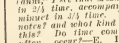
A Doubly Dotted Note.

Q. What is the meaning of a note with "two dots" after it, namely: ♩.. ?

A. The dot after a note (or rest) increases its value by half; and the second dot increases the value of the first dot by half; therefore the value of the two dots is equal to three
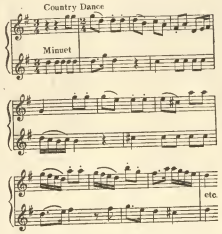


quarters of the principal note, or



A Combination of Different Times: Duple and Triple.

Q. In my copy of the first act of "Don Giovanni" I see that Mozart gives a country-dance in 2/4 time, accompanied by the self-known minuet in 3/4 time. Which are the accented notes? and what kind of music would you call this? Do these combinations of this kind often occur?—E. Blanchard, Brighton, Mass.

A. This species of music, in which binary and ternary divisions of time occur simultaneously, is termed polyphonic and polyrhythmic. Combinations of these divisions are met with frequently. A familiar example, with 2/2 against 6/8 is that in R. Wagner's *Twilight of the Gods*. The rhythmic accents occur on the first beat of each measure in both divisions. The following excerpt is from the *Ball Scene* in the finale of the second act of "Don Giovanni."



Music, or Musical Sound; Fundamental Elements.

Q. In the course of my teaching, I am frequently asked to state what are the essentials of music, as opposed to noise; that is, what are the basic requisites, the indispensable properties of a musical note; of music, in short? I have never yet been able to give a concise, complete description. Will you kindly assist me as briefly as may be?—O. P. Q., Teacher.

A. *Sound* is the starting point. Sound is caused by vibrations imparted to the air by any sonorous body; these vibrations are known as air-waves. When they are uniform and regular the resultant sounds are *musical notes* (all others are noises).

The essential features of a musical sound are *Timbre* (quality), *Intonation*, *Intensity*, *Duration* and *Accentuation*. Timbre is the special and particular sound which a voice or instrument possesses to the exclusion of any other; a man's voice, a woman's, a child's, a flute's sound, an oboe's, a double-bass and so forth. Intonation is applied to difference of pitch, high or low. Intensity is the degree of the note's strength, or volume. Duration of the note's vibrations is the length of a sound. Accentuation is the stress or emphasis with which the notes are attacked and upon which rhythm depends. These are the primary essentials of music; develop them for the benefit of your pupils.

A Movement with Two Time-Signatures.

Q. What is the meaning of two time-signatures at the beginning of a composition, such as



in Foote's "Impromptu in G minor"?—A. J. H., Centerville, S. D.

A. It is so written to indicate a regular alternation of ternary and binary divisions of time (that is: 9/8, ternary or three ♩. beats to a measure, and 6/8, binary or two ♩. beats in a measure. In both time, ternary and binary, the beat is of the same duration, namely, a ♩. = 69. An examination of the piece shows that the first twenty-eight measures are in G minor, and that the time proceeds by alternations of three measures of three beats each and one measure of two beats. This alternation continues for the entire minor movement. Then there is a change into the tonic major of G. The whole of this major of twenty-five measures is in the 9/8 ternary time. Indeed, when the G minor signature is changed to G major, the 6/8 sign should be omitted. A return is then made to the tonic minor, G, with the original 9/8—6/8 time for twelve measures, on the last chord of which occurs a pause (𝄐) and a final seven measures, all in 9/8 time. Remember that, throughout the piece, each beat is made up of three eighth-notes. If the double time-signature were not given at the beginning of the movement, it would be necessary to place a 6/8 signature at every fourth measure of the minor.

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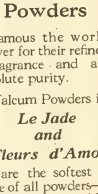
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Recital Playing

By H. C. Hamilton

THE ORGAN has been designated the King of instruments, and certainly comprehensiveness and variety are to be met with here in a degree to which no other single instrument can even approach. From the border land of silence, gradually adding its multifarious tone-colors, in an ever-increasing intensity of volume till it rivals the crash of thunder, the organist, from the resources at his command, evokes most varied effects, from the bewitching to the awe-inspiring.

But it is only the artist of consummate skill, and still more consummate taste, that will not abuse this wonderful box of colors. His playing will be tinted with some glorious hues, but the etching and shading will be also present. It is in these latter respects that so much recital-playing falls short. As far as tone-color on the organ is concerned, any person can, by drawing a stop and depressing a key, obtain the same fine tone as the greatest player living. Probably it is for this reason—that so much variety can be obtained by merely mechanical means—that the trifler and day-dreamer, finding, as he imagines, so many things ready-made for him is content to revel in the organ builder's art, and neglect real self-improvement. His playing degenerates into sentimental slush, or the hurdy-gurdy and steam calliope style, according as his taste (or lack of it) dictates. His foot work is slovenly, frequently incorrect, and always interminable. "Fancy" stops are in evidence, till we suffer from tonal nausea. And the most hopeless feature of the situation is, that he imagines he can play!

It is this kind of public infliction that brings the organ into such general disrepute as a solo instrument. The same thing would be true of the piano, from the way it is often maltreated, were it not for the fact that the pianistic art is, in other quarters, on a gratifying high plane, and we have the opportunity of hearing genuine artists so frequently.

But how often do we hear artists on the organ of the calibre of a Paderewski? Some might question whether there be any such. There are to-day, nevertheless, organists who are real artists; though perhaps not so many outstanding names are to be found as among pianists. Certainly, those who hear the organ handled as only a master can, will realize their misfortune in not being able to listen oftener to such a magnificent performance.

For those who are ambitious to elevate the taste for organ music in their community, and are willing to work toward that end, the following suggestions may be of interest.

Choice
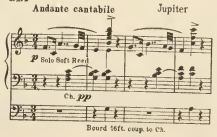
IN PREPARING a recital, the choice of pieces will be the first consideration. The examination of a long list of programs of this kind indicates that, while, from the standpoint of merit, every item is of the first class, taken as a whole, they are, in many instances, incomprehensible to the average hearer. Sonatas, fugues, and other selections of this type abound, but many classic gems—real gems of superlative beauty—are overlooked or ignored. More reference will be made to this later.

In choosing pieces it is well to keep in mind the fact that the majority of the average audience are not musicians in a technical sense, though often keen music-lovers. It is well to reflect, also, on how a selection is likely to appeal to the hearers—many of whom, probably, are listening to it for the first time. How often this is lost sight of, is a cause for astonishment. An organist practices a piece until he is thoroughly familiar with it and learns to enjoy many parts, which were vague at first, even to himself. He is eager to present it in public, and considerably disappointed when he fails to arouse much interest, having seemingly forgotten that some things have to be heard often to be understood.

It is not my contention that profound masterpieces should be ignored; but that sometimes undue prominence is given them, and generally on the part of sincere and talented, but unreflective performers. Many compositions, shorter and less complicated than sonatas and fugues, yet classic to a degree, could well be given a larger place on our organ programs. An entire sonata or symphony, thematic development, or anything constructed along these lines, has to be received by the intellect as fully as by the emotions. Unfortunately, it is a fact, that people do not want to over-work—least of all at a concert. It is the custom to-day, and no doubt a good one, to speak of entertainments as being "educational," but, after all, people want music that will give pleasure. No matter how "advanced" they are to-day, they all like a tune, nor need they be ashamed of making such an admission. Many masterpieces are more tuneful than is generally supposed; the contrapuntal interweaving of their independent themes, however, makes a greater tax on the listener's receptive capacity than a "straight tune." Naturally, he will, sooner or later, grow bored and restless. A good fugue, well played, is not without a certain attractiveness, even to the layman, but we cannot expect him to enjoy an evening made up largely of this sort of work. Thematic development he has no passion for, and, while a certain amount should be included in every good recital, a speedy change to something different is appreciated.

Among some of the things I have found most acceptable on many occasions are the following: *Andante* from Mozart's "Symphony in C major" *(The Jupiter)*. This is a gem of crystalline beauty; in fact, one of the most beautiful compositions ever written. If the player wishes to begin his recital quietly, nothing could be better for an opening number. The first few introductory bars of melody, with their impressive silences
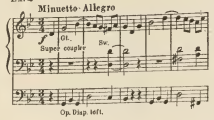
Ex.1



call the hearer to attention. The interest never flags during this exquisite creation. It pleases at a first hearing, and it will also bear any amount of repetition.

Another selection splendid for the organ is the *Minuet* from "Symphony in G minor."
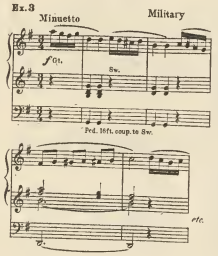
Ex.2



The imitative work is brilliant, scholarly, and singularly fascinating, being in Mozart's best vein. The trio is so graceful and dainty, that its favorable reception, too, is assured.

Still another is the *Minuet* from "Symphony in G major" *(The Military)*:

Ex.3



Haydn, here, almost surpasses himself in tunefulness and light-hearted gaiety. No "jazz" of to-day can rival it, or cast its lustre in the shade. Haydn was one of the most melodic of composers, and has not, to my knowledge, written a more genuinely attractive minuet. The trio, too, exudes a flavor of old-world grace that is as charming as the foregoing is bright and overflowing with Haydn's happy optimism.

These are only three of the many things used in recital, and at times, in church. It will be noticed that all are transcriptions, and were not originally written for the organ. It may seem strange that, of the great masters, only three left work behind that showed their love for the organ: Bach, Handel, and Mendelssohn. The work of each sounds well on the instrument, and should be represented. Much of Bach's lighter music—if one may so term it—is very grateful even to modern ears; his gavottes, sarabands, and so forth. But the short symphonic movements I would especially recommend for earnest study.
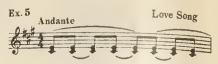
Though some organists have a penchant for adapting piano music to the organ, the practice is not always wise. The only guide is whether or not the piece in question "suits." If not, better leave it alone. There is one perfect little organ piece, however, the *Love Song* from Nevin's "Sketch Book," whose style of accompaniment,

Ex.4



as in many such selections, while excellent on the piano, is inartistic on the organ. A little "holding-over" brings such things more into the realm of organ style:

Ex.5



The pieces on the recital should, too, in so far as is legitimate, "show" the organ. Many listen for tone color, who know nothing regarding the merits of the piece itself. Special effects, too, such as staccato pedal in *pianissimo* movements, four-foot running work on the manual, the finer solo stops, reed and flue work, revealed by contrast, legato and staccato, pedal obbligato; all should be brought forward, yet in a natural and unforced way.

Compositions might include one good fugal number from some of the great masters, or possibly an overture transcribed; a tender lyric melody, a scherzo, something in a minor key, a movement in one of the various dance forms, a fantasia of some sort (perhaps Lemmen's *Storm*), an air with variations (preferably something familiar) and a stirring martial movement. These things cover the most of organ music. Now as to the next consideration.

Arrangement

THE ARRANGEMENT of the program is very important, and, next to the selections themselves, shows the player's sense of fitness. It might be arranged in the way we like a dinner served, by dishing up the "sweetest" things at the last—for it really is a musical menu.

During the, earlier numbers, the organ itself is largely the attraction; nothing very "fancy" may be demonstrated till later on. At the same time the opening number should possess unmistakably attractive qualities. The question as to whether to open with a loud or soft selection (or beginning of a selection) is deserving of thought. Personally, I prefer the latter method, and I believe many share this view. People may not mind startling surprises (at times), but they rarely relish the sudden crash with which many players are accustomed to begin. Moreover, it is better to keep the full power of the organ in reserve in order not to blunt the sense of pleasurable excitement later on, when building up a mountain of sound.

Special effects, too, are to be held back till their entry is emotionally and logically demanded, taking care meanwhile to avoid sameness in two consecutive pieces. Only rarely should two selections in the same key, especially in the minor mode, be given in succession. Also, keep well apart such pieces as resemble each other in regard to time, tempo, style, registration or length.

As a rule, too, any choice from the older masters is generally best on the first part of the program. The intrinsic merit of the music itself is its chief attraction and a certain amount of time should be given to that alone. This may well be termed the educational part of the program. Sudden modulation, and bizzare or ear-tickling effects are not so much in evidence here as with more modern schools.

As the recital proceeds the ear will naturally desire something new in the way of style. "Fancy" stops may now be judiciously introduced; and program music, music which tells a story, may begin to assert itself. Many dearly love this type of composition, and so long as it remains music—not tawdry clap-trap—it certainly has its place. Two classical examples might here be cited: *The Brook*, from Beethoven's "Pastoral," and Mendelssohn's "Scotch Symphony," with its unmistakable bagpipe effect.

An air with good variations may well find itself a place near the end of the program. To many this is an unmixed treat and will be longest remembered. If the treatment of the theme is artistic, great educational value will not be wanting even here. But all things nearing the close of the recital should be "transparent" for the ear. A strong rhythmic number as a close—something with an exhilarating and irresistible onward movement—will stir the somewhat weary listeners as they find the pulse of the music and their own beating in accord. Guilmant's "Grand Chorus in D" here makes a magnificent finale.

Presentation

TO PRESENT each number under the most auspicious conditions will demand a good deal of thinking, and often, re-thinking. When the pieces have been effectively grouped, and their order finally decided upon, the registration of each will need attention. To take a piece, with the printed registration, as so often found, and play it verbatim on each and every organ, is a procedure that will certainly not commend itself to the organist of taste. Nothing in the way of musical instruments differ so much as do organs, as many a recitalist has found to his chagrin, when, with limited time at his disposal, he has had to preside at a strange organ. Every stop should have its individual trial first, and the quality and volume carefully noted. Combination will be next in order, till all that is possible in this regard has been committed to memory. If any note in either manual or pedal is found unde-irable, some way should be sought to avoid it, as one bad note—especially if it is frequently made use of—is enough to mar the beauty of an entire number. Sometimes a transposition is the best remedy, if there be time to make oneself sure of it in the new key.

There should be kept in mind the necessity of having in each number the element of variety and surprise, by the avoidance of previous characteristics, still fresh in the auditor's mind. If one number has exhibited largely a feature of heavy continuous pedal, an emotional lyric number, with an avoidance of heavy bass, or a dainty dance movement, with a sparing use of light staccato pedal, and in a new key, will be grateful to the ear. An Oboe or Vox Humana solo in one number should not be followed at once by something in which the same tone-quality is heard again. Enough time should always intervene, so that if the re-entry of the same stop is once more desired (as form in registration usually calls for) its second advent will be fittingly and psychologically timed.

It should never be forgotten, moreover, that continual use of the full organ wearies the ear, and is difficult to follow in a melodic sense. The surge and crash of tone is stimulating, especially the climax of a cleverly worked-up *crescendo*, but once the apex is reached, the ear soon desires a change. Especially should one be sparing of the super-couplers during full organ.

Changing Registration

IT SHOULD not be necessary to add that changes in registration should never be made during the holding of a chord, but this is a sin still occasionally committed. The most rational place to make such changes would be between phrases, strains, and so forth. Resolutions, too, should be consummated as far as possible. Sometimes pieces come under one's notice where even the composer or arranger seems to have forgotten this; crude "breaking-off" points are being met with; possibly a dominant seventh of G in the third inversion, with the lowest C of the pedal in use. Then, as its natural note of resolution cannot descend any lower, a skip upward is made to the pedal B above. The musician is not a slave to the printed page when such things show themselves. Adherence to real musical feeling, if nothing else, should prevent such crimes.

Again, it never sounds well to leave an unresolved harmony on some loud combination, and change to the chord of resolution on something so soft that the previous dissonance is left, as it were, hanging in the air. A reversal, dynamically, is not objectionable, however. Such things, too, as doubling the bass of the dominant seventh in the last inversion, and the bass of the major chord in its first, had better be avoided.

Regarding keys, it will be noticed that the key of the dominant following the tonic produces a bright effect, while the sub-dominant used in this way makes anything sound as if in a mellower vein. I have often kept these things in mind in presenting one piece after another, according to the atmosphere wanted, even to the extent of transposing, if the sequence of keys were unsuitable. Keys of second relationship following the tonic, of course, produce more sudden and out-of-the-way changes, and may advantageously be employed for such ends.

In short, a successful recital must "sound well." Magnificent organs are to-day so generally used that a recital which is a "bore" can usually be laid at the door of the recitalist. To one of taste and skill the modern organ becomes a vast treasure-house. Many hidden beauties are waiting to be brought into the light. He will discover and classify these, and will not allow the organ's weaknesses (should any be found) to be exposed. He will *make* people love the organ, whether they feel so inclined or not, through his own love for it, and through the bringing forth from this modern Aladdin's cave "treasures both new and old."

Music for Everybody

THE Archbishop of Canterbury, addressing a conference of clergy, organists and choirmasters in the Canterbury Diocese at Canterbury on November 7th, said the place of music in church worship was as important a subject as any in the discussions on Prayer Book revision. It was one which concerned everybody in Church life and who took part in public worship. "It does not concern musical people only," added his Grace, "I am a most unmusical person myself." The Archbishop remarked that formerly it was thought that the only qualification for a choirmaster and organist was that he should understand music. His work was supposed to be of most mechanical nature. To-day all that was altered. We realized that the choirmaster and organist must be a musician and something more. He must understand Church services and their meaning, and must be a servant of the congregation, and not merely of the choir and those attending. —*Musical Opinion*

"MUSIC," says Sir Landon Ronald, "is a necessity. And when you come to think of it, modern music is very like necessity—which knows no law."—*Glasgow Evening News.*

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Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. I have been very interested in your answers in "The Etude" and have derived much benefit from them. Will you kindly suggest to me a book on English Organs which will furnish such information as Wallace Goodrich gives on French Organs in his book "The Organ in France"? I also should like to know what books Dr. Percy Hull, of Hereford Cathedral, England, has written and from what company I may obtain them.
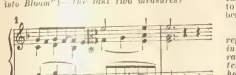
A. The writer does not know of any work of just the same character as "The Organ in France" which furnishes similar information in reference to English organs. As there is more similarity between English and American organs than between French and American organs, there is probably less reason for such a work. French organs differ from American organs in the location of the respective manuals, and in extensive use of the ventil system. The following works might be of interest and help to you:

The Organ and its Position in Musical Art, by H. Heathcote Statham.

Organs and Tuning, by Thomas Elliston.

The latter work contains some specifications of English organs. We cannot find any record of books written by Dr. Percy Hull. There is, however, an interesting and instructive book written by A. Eaglefield Hull, bearing the title "The Organ, Its Technique and Expression."

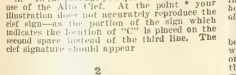
Q. In Brahms' "Choral Vorspiele, Op. 122," he makes use of the C clef so often, and if played according to the rule of the C clef it produces a discord. How would you play the following, taken from No. 2 ("A Rose Breaks into Bloom") — the last two measures?
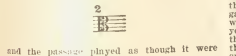


A. In the passage you quote, Brahms makes use of the Alto clef. At the point * your illustration does not accurately reproduce the clef sign—as the portion of the sign which indicates the location of "C" is placed on the second space instead of the third line. The clef signature should appear



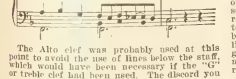
and the passage played as though it were written



The Alto clef was probably used at this point to avoid the use of 8 lines below the staff, which would have been necessary if the "G" or treble clef had been used. The discord you mention was probably caused by a wrong reading of the Alto clef. There are three C clefs—middle C being placed as follows:



The following chart showing the original Great Staff of eleven lines, and the placing of the five clefs within its compass, may be of value and interest to you:



If you will bear in mind that when the Soprano, Alto or Tenor clef is used the clef sign will indicate MIDDLE C, you will be able readily to ascertain what notes are to be played. The Soprano Clef is probably very rarely used, and for practice in reading Alto and Tenor clefs we would suggest "Daily Studies for the Organ," by Dr. Ralph H. Bellairs, included in "The Enoch Organ Library."

Q. What is Contralto? What is Baritone? Where should Soprano and Alto stand in a quartette?

A. Contralto is the lowest of the three principal varieties of the female voice (Alto being the *MALE* voice of the highest pitch—called also counter tenor). Baritone, as used in connection with the voice, indicates a high bass. In the placing of the quartette, the Tenor and Soprano and the Contralto and Bass should stand together—as per following diagram:

Tenor	Soprano	Contralto	Bass

Congregation

The above indicates the proper placement when they appear as a quartette. If singing in the chorus, each quartette voice may be placed with his or her respective department of the chorus, each acting as leader of that department.

Q. In playing a march on the organ are the first and third beat staccato—as

ta ta ta ta
1 2 3 4

or are all beats staccato or slightly detached?

A. We cannot advise any set rule in this matter—different marches requiring different treatment; for instance, in Elgar's "Pomp and Circumstance" march, the sweeping melody comprising the middle section requires a marked *legato*—staccato being decidedly unsuitable for the passage. In a march set to 4/4 time the natural accents are on the first and third beats; and if they are to be emphasized by detached notes, the fourth and second counts should be the detached ones, the period of rest after these beats serving to emphasize the entry of the first and third beats which follow them.

Q. I would like to have some information regarding the pipe organ. I notice sometimes in removing certain stops that they make a rather rubbing noise when taken off. Can you tell me the cause and is it anything that is harmful to the organ? How often should an organ be tuned and cleaned? Also can you advise me as to some books that would be helpful for me to read regarding the care of an organ motor, the mechanism of the organ, and the care of the organ in general; also some books on registration? Can you use the tremolo too much for the good of the organ?

A. The "rubbing noise" you mention may be causing some unnecessary wear and we would advise your consulting with some good organ mechanic, preferably one representing the builder of your organ. Unless your organ contains reed stops, tuning it twice a year will probably be sufficient. We would suggest your having a yearly contract for the care of the organ, with visits twice a year—early in the fall when fires are started, and in the spring. We would suggest that this arrangement should also be made with a competent organ mechanic representing the builder of the organ, if possible. We cannot suggest a book of instructions for care of the motor. Perhaps the representative of the builder in your locality, or the builders of the organ can give you suggestions for the general care of the motor; and special attention might be secured from the man caring for your organ regularly, or a mechanic expert in your home town. Would suggest that you write to the builders of the organ for information as to literature pertaining to the mechanism and general care of the organ of the particular make you play in reference to books on registration, we would suggest:

"Organ Stops and their Artistic Registration," by Audsley.

"A Primer of Organ Registration," by Gordon Balch Nevin.

Frequent use of the tremolo would scarcely be harmful to the organ, except the resulting wear on the tremolo mechanism. Too much use of the tremolo is not, however, in good taste, from an artistic standpoint.

Q. Will you please suggest some four-hand pieces for two manual organ, grades two or three, and how to use the following stops for best results:

Swell	*Great*
Dolce	*Open Diapason*
Viole	*Dulciana*
Stopped Diapason	*Viola*
Flute	*Gedeckt*
	Flute

A. Compositions for organ—four hands—are very limited in number. The following list may be of some help:

Variations on the "Sicilian Hymn," Eugene Thayer.

Variations on "Nuremberg," Eugene Thayer.

Variations on "Auld Lang Syne," Eugene Thayer.

Fantasie In D minor, Hesse.
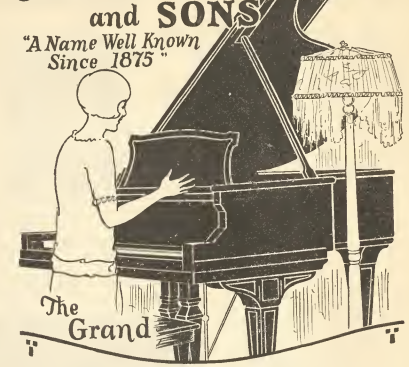
Festmarsch, Volckmar.

Sonata, Merkel.

We strongly suspect from your list of stops that your organ is built on the Duplex plan; that is, that the same pipes are used in both manuals except the Great Organ Open Diapason, which does not appear in the Swell pipes. Our suggestion is that you secure a copy of *A Primer of Organ Registration*, by Gordon Balch Nevin, and study it carefully, especially chapters III, IV, V and VI. In especially chapters III, IV, V and VI. In preparing your organ numbers, try different ways of registering, and use that which seems best adapted to the limited number of stops at your disposal.

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Re-Hairing Bows

MANY people write to the VIOLINIST'S ETUDE seeking instructions for re-hairing their bows. This information can be obtained in the little work, "The Violin and How to Master it, by a Professional Player;" and the directions are as clear as can be made in writing. However, I would advise against the violinist and violin student trying to re-hair their own bows; for it is a very difficult and tedious operation for one who has not had much experience. I doubt if there is one professional violinist out of fifty who re-hairs his own bow. The late Eduard Reményi, the famous Hungarian violinist, when he was touring the United States, used to send his bows all the way to Paris, by express, to be re-haired. Asking him why he did this, he told me that he could not find any one in the United States who knew how to do a perfect job of re-hairing. He was wrong, of course, but it showed the importance he attributed to a perfect job.

In re-hairing, the problem is to have the hairs run in perfectly straight lines, with the same tension throughout, and to arrange so that the hair will be of the proper length from frog to tip, so that when unscrewed the hair will be loose, and that it will not be too long for it to be screwed up to the proper tension for playing.

Some amateur re-hairers glue in the hair, which is an abomination, and spells trouble for the next time the bow must be re-haired. Others get the hairs crossed and of unequal tension. The most common fault is to get the hair too short or too long, and people who try to re-hair their own bows often have to make several trials, spoiling a hank of hair each time. As a good hank of hair costs at retail about fifty cents, this makes it an expensive proposition when the re-hairing does not come out well.

The hair must be first wet and then carefully combed before it is put in. The little wedge which holds the hair fast, must never be glued in.

Altogether it is by far the best policy to get a skillful repairer to put the hair in, for the amateur, trying to do it for himself, cannot possibly succeed in doing even passable work until he has re-haired fifty or a hundred bows, and some never seem to acquire the knack.

Most amateurs and students do not have their bows re-haired often enough. Worn out bow-hair is as bad for violin playing as a dull razor for shaving. The student who practices an hour a day should have his bow re-haired at least twice a year, and oftener when he practices more than that length of time. A professional who does much, and very hard playing, gets his bow re-haired at least once a month. There is nothing like fresh bow hair for pulling out a fine tone.

Do You Know

THAT the first British Army Band to leave its own country was the Grenadiers Band which came to the United States in 1872, to play at the Grand International Peace Festival at Boston? This was also the first time since the American Revolution that a British soldier appeared in uniform in our country.

That an old manuscript in a Parisian library contains an illustration showing Heinrich von Meissen, a minnesinger who died in 1318, conducting a choir of singers and players? He is seated on a raised platform and is conducting by means of a long baton in his left hand and one extended finger of his right. His attitude and expression clearly indicate his intention to guide those below him or to correct some one who is going astray.

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

A Study in Position

HERE we have a perfect playing position, correct in every detail. Note the attitude of easy grace. The whole position is one of dignity and freedom. The right wrist has just the correct position, and the right hand is gracefully rounded, with the fingers held on the stick of the bow in a comfortable position, not closely squeezed together, nor straggling far apart on the stick, as is often seen. The stick of the bow is exactly parallel with the bridge, and at right angles to the strings. In this position the hair pulls squarely against the string, getting



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Photo by Mishkin, New York

the maximum of vibration and purity of tone. The hair lies on the string, midway between bridge and the end of the fingerboard, where it should be used in *mezzo-forte* playing (ordinary tone, neither loud nor soft). The stick of the bow is inclined towards the fingerboard, making it possible to use only the edge of the hair for very soft passages, or more when required, by increasing the pressure, as a louder tone is desired.

The left elbow is held far under the violin, which throws the left hand well above the fingerboard, so that the fingers will fall perpendicularly on the fingerboard, on their tips. The crease where the fingers join the hand comes even with the edge of the fingerboard.

The head of the violin is held high, with the scroll considerably higher than the tailpiece. This position insures more sonority of tone than would result if the head of the violin were held low with the back of the violin pressing against the body of the performer, thus checking its vibrations to a certain extent.

The violinist's head inclines slightly to the left, bringing the jaw on the chin-rest in the position best suited for holding the violin. So many violinists make the mistake of placing the point of the chin on the chin-rest, with the head inclined to the right. This position is not only strained and awkward in appearance, but it precludes holding the violin well.

Note the pleasing expression of the player's face, with just the hint of a smile —a very important element indeed in creating a good impression on one's audience. She seems to be listening with delight to the tones of her violin. So many violinists lack a good facial expression when they play in public. Some frown, some compress the lips, or keep the mouth open, while others make all sorts of grimaces, to the vast amusement of the audience. Almost every young violin student, just commencing to play in public, has some disagreeable little mannerism which detracts from his performance. A pleasing facial expression is a prime element for success in public violin playing.

Hints on Repairing—Part III

By Otto Rindlisbacher

THE saddle is usually of ebony. It must be glued in and fit snug. Its height is regulated by the height of the bridge and the bulge of the top of the violin. Suffice it to say it should be high enough to clear the tailpiece from the top.

In many instances a very small crack in the top will be noticed, starting at the end of the saddle. This is caused from weather conditions and shrinkage of the top, especially in the newer violins where the wood has not been thoroughly seasoned. Unless remedied, this crack continues to increase in length. Remove the saddle, repair the crack, and re-glue the saddle after cutting or filing it down to the proper length.

A good way to hold it in place when glueing is to pass a cord twice over it, from the button to the corners and around the violin.



A chin-rest, rightly adjusted, will not reduce the tonal qualities of an instrument. I mention it here because it is sometimes the very troublesome cause of a much impaired tone, when falsely placed; yet it is indispensable to the violinist.

When selecting a new chin-rest, the style best suited for yourself should be determined by adjusting to the violin and trying the several makes and styles for the "fit," in regard to both the violin and yourself. The smaller styles are more generally used and are also less apt to affect the tone. For a sensitive skin the cork or covered rest is recommended.

No part of the chin-rest must come in contact with the violin or tailpiece, excepting the rests provided for that purpose. These rests should be covered, preferably with cork or thick flannel. Sometimes this padding has been lost or thrown away through neglect. See that it is there. The hard surface is certain to deaden the tone or cause a buzzing.

Sometimes the front of the chin-rest touches the bulge of the top. This can be remedied by filing a small portion from the chin-rest or by inserting more cork or padding.

Keep the chin-rest away from the tailpiece; and do not have the screws or tighteners touching the end of the instrument. Tighten just enough to keep from slipping; and see that the pressure comes directly over the sides. Too tight a chin-rest is bound to affect the vibration.

Setting the sound-post is simple, yet particular. For an amateur without a post-setter, a piece of cord and a table knife are the best "tools." Have the bridge in the proper position, with only a slight pressure from the strings. Too much tension is apt to crack the top with the post down.

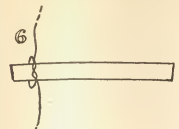
The post must fit reasonably tight; and the ends must be cut on an angle so as to fit the curves of the top and back and allow it to set straight. Use spruce or pine.

When a new post is made the correct length must be discovered by experimenting. A trifle smaller than a lead pencil is the correct thickness.

Set the post back of the right foot of the bridge and directly under the E string. There is one right spot for the post to be placed in any violin in regards to how far back it must set. This can be discovered only by experimenting. Usually, the farther back the softer and less brilliant the tone becomes. An eighth of an inch back of the bridge is a close guess for the average violin.

Tie a cord to the post near one end, with a single knot, pulling very tight.

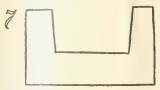
Insert the post and, by holding the string from both *f* holes, it will be a simple matter to set it up, providing it is of correct length. Once set up, it may be easily shifted to any position, with the aid of a table knife. By alternating pulls on the ends of the string, the knot readily loosens, when the string may be easily removed.



Only an expert should attempt to repair large cracks or cracks which need reinforcement from the inside. There are, however, many small cracks and checks which any one can repair very satisfactorily. One of the most common is the back or top coming loose from the sides. Always repair such cracks as soon as discovered for they have a tendency to grow when left undisturbed.

Clean out, as much as possible, all of the old glue. Work plenty of glue well into the crack with a small brush. Clamp the parts very tightly; and wipe off the glue which oozes out.

If clamps are not at hand, they may be easily devised for this purpose from thin board, either soft or hard wood. Take pieces about two by four inches, measure the thickness of your violin and cut out on a slight angle accordingly—so that the farther in they are pushed, the tighter they will draw. A padding must be placed between these clamps and the violin to prevent marring or scratching.



Never merely fill a crack with glue without clamping the parts tight. The glue would only dry and fall out, leaving the repair job the more difficult. If the crack is too wide, it must be filled with wood and usually reinforced from the inside. Closing a wide crack by force is very apt to affect the vibration; and if the parts are warped it may loosen in a very short time.

Poor tones or rattles are sometimes caused from the inside—loose bass bar, lining, or blocks. This, of course, must be left to the repair man. Neither should staining or varnishing be attempted by a novice, as this is very particular. Many a valuable instrument has been ruined forever by the wrong application. There is no remedy, especially where certain ingredients have soaked deep into the wood.

Not the least important is the cleaning of your violin both inside and outside. I have found the best method of cleaning the inside, without removing the top, is to insert a handful of damp rice giving it a careful shaking. This will loosen and gather all dirt and dust.

There are several ways to clean the outside; but, as the varnish is easily damaged, one of the many cleaning preparations on the market, all of which have been proved satisfactory, may be used.

A clean rag, saturated with raw linseed oil, dipped in very fine powdered pumice stone, and carefully rubbed over the violin, will remove the caked rosin and dirt. The violin must then be rubbed perfectly dry.

It is important to keep the violin clean inside and out, both in regard to tone and appearance. And the best way to keep it clean is to "not to let it get dirty." Wipe off the rosin each time after playing.

A list of average charges for repairs such as you can make yourself, follows. This will give you an idea of what a saving you can make.

New Bridge	$1.00 to 1.50
New Sound Post	1.00 to 1.75
New Pegs (ebony)	2.00
New Fingerboard and Bridge	5.50
Glueing cracks from outside	1.00 upward
Re-shaping Fingerboard	1.50
Other minor adjustments, usually	$1.00 and upward.

Tempering Criticism

By Charles Knetzger

CRITICISING the work of pupils, especially those who are extremely sensitive, is often a disagreeable task which requires no little tact and prudence to be productive of good results.

Criticism should be constructive, not destructive, and censure should be judiciously mingled with praise. Sometimes a gesture is more effective in pointing out a mistake than a long, wearisome explanation. To correct every error as soon as it occurs often results in hopeless confusion and tends to create dislike for the study of music. Wholesale criticism usually has a deadening effect on a pupil, especially if he is slow or possessed of meager talent.

It is often better to substitute suggestion for criticism in the case of a timid pupil who is easily embarrassed. The good points of such a one should be praised and even magnified, so that he may be encouraged to overcome his timidity.

Keeping a card catalog of each pupil's good and bad points has been highly recommended by successful teachers who find it a great help to themselves as well as to the pupil. It serves the former to keep a record of the work done by the pupil, and the obstacles to be overcome to clear the road to progress, while the latter gets a clear idea of his faults and failings, which is the first step in eradicating them.
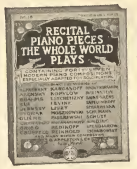
Famous Strad Changes Hands Via Bryant

The famous Du Brouq Stradivarius, which has been played for the last eighteen years by Efrem Zimbalist, celebrated violinist, has just been sold by O. H. Bryant, Boston expert and dealer, to D. H. Walton, of Brookline, Mass. The price is said to be in the neighborhood of $20,000. The Du Brouq Stradivarius is one of the really splendid specimens of the work of Stradivari. It was sold by the Baron Du Brouq in 1903 to Hans Wesley, the English violinist and teacher. Mr. Wesley played the instrument until 1907 when it was sold to Efrem Zimbalist, who used it constantly. Mr. Bryant, who is in a position to know fine Cremonas perhaps as well as any authority, says of the Du Brouq Strad: "The Du Brouq Strad, made in 1728, is as fine a specimen of this period as any in existence."—*New York Musical Courier.*

"Poor Nero! He was guilty of many monstrous acts, but he did not fiddle while Rome was burning. How do we know that? Simply because fiddles were not built till many years after Nero's death." HENRY T. FINCK.—*"Musical Laughs."*

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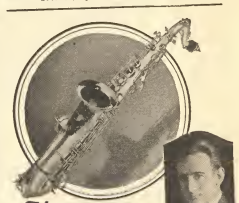
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Violin Questions Answered

By MR. BRAINE

Starting at Twenty.

L. N.—Ordinarily, twenty years of age is too late to start the violin, with the hope of becoming a violinist in a symphony orchestra. Almost all violin students studying for the profession have their educations completed before the age of twenty. I have known cases where pupils with such a late start have succeeded in acquiring enough technic to play in a symphony orchestra, but such cases are rare. You run the risk of losing valuable time and money in making the effort. However, if you are determined to try, you might enroll for a few months in a conservatory in Boston (which is near your home). In that time your teachers could advise you whether you would be able to become a professional after so late a start.

Imitation Stradivarius.

M. M. D.—There is such an enormous number of imitation Stradivarius violins, that there is not one chance in millions that yours is a real one. You will have to ship your violin to a reputable dealer in old violins, for an opinion, but the chances are that you would go to useless trouble and expense in so doing. You will have to run the risk of being disappointed.

Must Hear Her Play.

A. B.—It would be pure guess work, I am sorry to say, for me to try and decide whether the little girl is ready for the proper material without hearing her play. It would be like a physician trying to prescribe for a patient whom he had never seen, and never examined. All the exercises and pieces you name are excellent, but whether they are suited to the pupil or not at this stage I cannot say without a personal hearing. This is where the qualities of a first rate teacher, of giving each pupil exactly the proper exercises and pieces at the right time, are of value. The teacher is the proper one to advise, and, if the pupil is not making the proper progress, the only thing to do is to change teachers. 2.—The pupil should certainly be studying scales and arpeggi at this stage. 3.—While it is much better for the teacher to have a good command of English, some of the foreign teachers in this country seem to get good results, even though they are able to express themselves only in broken English.

Studying Violin.

L. T.—You already have a good foundation on the violin, and wish to study the viola. It would probably be advisable for you to devote all your practice time to the viola, as you say your time is limited. In a technical way your violin playing will not suffer, since the technic of the two instruments is so much the same. The viola practice will also help the stretching capacity of your fingers.

Plan of Study.

M. F. L.—If you play the exercises and pieces mentioned in your letter really well you have made good progress for the time you have studied, but I could not say without a personal hearing. If you are studying to become a professional violinist, the city where you live is too small to give the proper advantages for musical development. If it is at all possible, you had better study in a large city such as New York or Chicago. Boston would do very well, as it is near your home. You might arrange to study there a few months at first, and in that time your teacher could advise you as to whether or not you have the requisite talent to continue. 2.—By all means study theory, harmony, counterpoint, musical history, and, above all, the piano, as well as the violin.

Appraising Violins.

L. M. G.—Any of the violin dealers who advertise in THE ETUDE could appraise your supposed Stradivarius violin for you.

T. E. P.—The label you send is evidently part of the label of an Antonius Stradivarius violin. It would be very valuable if the violin were a genuine Stradivarius, but there is not one chance in a million that it is.

W. H. U.—There are millions of violins in existence bearing labels just like that which you send, and, as there was only one Antonius Stradivarius, it is quite evident that he could not have made them all with his own hands. To settle the matter of genuineness definitely, you would have to submit your violin to an expert for his opinion.

Cannot Judge Without Hearing.

M. S. W.—I am sorry that your letter cannot be answered without a personal hearing, so that I could judge of your talent, and your present stage of progress. Anything I could say would be pure guess work. I would advise you to play for some good violinist in your home town, or in a large city which is nearest your home, and get his opinion. No one can form an opinion as to your musical future without hearing you play.

Keep Violin Strung.

B. G.—When a violin is in constant use, the strings should be kept strung up to pitch, at all times, otherwise the violin would get out of tune continually while being played. Some players, especially of the country fiddler type, let their strings down when they put their violins in the case, from a mistaken idea of economy. Very few strings are saved in this manner.

A Stainer.

G. F.—The label in your violin when translated is as follows: "Jacobus Stainer, in Absam, near Innsbruck, 1633." This is the label that Stainer, the greatest German violin maker, put in his violins. Your label is certainly not a real Stainer label, since, as Stainer was born in 1621, he would have been only twelve years of age when he made the violin, and he did not begin making violins at so early an age. Send for a copy of the June, 1925, ETUDE, which has an extended article on Stainer.

The Vibrato.

E. B.—At the battle of Manila, in the Spanish-American War, Admiral Dewey, commanding the American fleet, opened the battle by saying to his chief gunner: "You may fire when ready, Gridley." The same answer might be made to your question as to when the vibrato should be taken up in violin study. The pupil should take it up when he is ready for it, and the determination of this point requires nice discrimination on the part of the teacher. Many take it up too early and too nervette their intonation. Some pupils of a nervous, emotional type, solve the problem for themselves, by commencing to do the vibrato instinctively without being told by the teacher. I would not advise the pupil to commence the vibrato until he has a good working knowledge of the first and third positions, and can play music of medium difficulty in fairly reliable time in these positions. 2.—Send to the publisher for THE ETUDE, for November, 1922, in which you will find an extended article on the best way to apply the vibrato. 3.—It is impossible to answer your question as to how much ground the average pupil should cover in two years of study. You fail to give the age of the pupil, and the number of hours he has practiced daily. A pupil attending the public schools, with one hour daily practice, and with good talent, usually attains in two years a fair working knowledge of the first and third positions, with some slight knowledge also of the second, fourth, fifth, sixth and seventh positions, together with the ability to play scales and arpeggios in two octaves in all keys. Pupils with great talent would do much more than this, and untalented pupils not so much.

Guidantus.

G. M. L.—Johann Florenus Guidantus, a violin maker of the Italian school of the eighteenth century, and probably the same person as "Florenz Guidante," as some of the labels read, made some excellent violins which command a good price. I could not estimate the value of the violin without seeing it.

Imitation Guarnerius.

J. D.—I could not give you an idea of the value of your violin without seeing it. It is, no doubt, an imitation Guarnerius. Your best way to buy dealer in old violins in your city and he can tell you. You can get the address of a violin dealer from one of the violin teachers of the Peabody Institute of Music in Baltimore.

"Country Fiddling."

A. W. M.—Most of this "country fiddling," which is sweeping the country at present is done in the first position, and by ear. A few of the country fiddlers know something of the positions, but very few use them except for occasional notes. Their strong point is rhythm, and "pep."

Pricing a Violin.

S. W. W.—If you will reflect a little you will understand how impossible it is for me to try and set a value on a violin I have never seen. Take your violin to a good violin dealer, if you have one in your city, or to any competent judge and ask him to give you an idea of its value.

"Selling a Strad."

K. L. S.—Any firm dealing in violins in a large way can sell a Stradivarius violin for you if it is really genuine but of violins which contain Stradivarius labels not more than one in a million is actually of this make. The imitations are hard to sell, not the genuine. I cannot advise you as to the value of your violin without seeing it.

Repairing Cracks.

R. L.—No doubt the cracks in your violin can be repaired. Tropical climates are very hard on string instruments. 2.—The firm you name has the reputation of being one of the most reliable in Great Britain. Further than that I cannot say; I could not give an opinion on a violin I have never seen.

Paganini's command of technic, which so astonished the world in his day that it was attributed to the influence of the Evil One, must now be considered part of the equipment of every modern virtuoso. I make this statement simply to illustrate the advance made in the science of this art.

—JAN KUBELIK.

Hard Touch and the Player Piano

By Rena Idella Carver

SOME time ago THE ETUDE published the following letter from a teacher concerning a difficulty which has retarded many a pupil's work progress. "One of my little girls has a player-piano in her home. The piano has so hard an action that she has acquired a very loud touch. One might say she bangs, and pounds. She is a tiny child eleven years old, and her hands and fingers are very delicate. How can I correct her technic? If she had an ordinary piano it would be simple. I have have tried everything I can think of, but, so far, I am simply bumping my head against a player-piano!"

Not all player-pianos have such stiff actions, but the new ones are apt to be very unmanageable. Even a pupil, who has shown excellent progress in gaining a loose wrist on a responsive piano, is apt to stiffen and force the muscles when playing on one with a hard action. The pupil must keep the wrist loose no matter how small the tone. Much time and patience will be consumed before power is secured, and a predominance of arm and wrist exercises, followed by Dr. Mason's chord studies and chord pieces, will be necessary.

The first finger exercises may be performed on top of the keys of the new player-piano without depressing them. Then light staccato touches may be used and finally legato finger work. In proceeding gradually the pupil may acquire strength and ability sufficient to cope with the stiff action without losing flexibility.

Inspiration!

THE notion that the great masters composed music only when "inspired" by some semi-divine impulse is not borne out by the facts of musical history. Many acknowledged masterpieces were commissioned in advance, or prosaically produced as part of the day's work.

Mozart's last "Requiem," composed on his death-bed, was commissioned by one Count Walsegg.

Mendelssohn wrote the overture to "Ruy Blas" in a couple of days to oblige the promoters of a theatrical charity performance of Victor Hugo's play of that name.

As part of the day's work for which he received his salary from St. Thomas' Church, Leipsic, Bach produced a cantata each week for the Sunday service. Many of these are masterpieces.

Haydn wrote most of his symphonies as part of the day's work by which he retained his position at the court of Prince Esterhazy.

Haydn also composed one hundred and seventy-five pieces for the "bariton," a viola da gamba popular in Germany, upon which his royal master was a performer. Haydn seems to have enjoyed composing "freak" music. He wrote several pieces for a musical clock, a solo for harmonica, and seven nocturnes or serenades for the lyre. Writing incidental music for marionette shows was also "part of his job."

Beethoven began his thirty-three variations on a waltz by Diabelli to oblige a music publisher, but in this his inspiration got the better of him. The publisher wanted a "best seller," something easy for amateurs. He was appalled at the length and overpowering artistic significance of the result! Parry says of Beethoven's Op. 120 (the variations), "this alone will preserve his name to posterity should it disappear in other ways."

What Mother Can Do

By Steele Farneman

FOR ALL the study the instructor may give the pupil, progress will many times come to a standstill through the teacher's lack of knowledge of the child's psychological attitude, a knowledge which can be supplied only by the parent who has gained it through long experience. The parent often has the key for which the teacher is so vainly seeking, and which will open up hitherto fast-closed doors of development It was so in the case of Stephen.

Stephen's feet could not reach the floor. He steadily refused to use a footrest and insisted upon swinging his legs with each beat. Moreover, at the piano, he seemed to be self-conscious, wriggling his hands, his fect, his nose, and even twisting his mouth into strange contortions. Besides, he seemed to itch all over and had to scratch himself at every measure. After struggling to overcome this habit for many months, the teacher discovered one day, to her astonishment, that the boy was going about his work with no sign of fidgeting or nervousness. Curious to know what had brought about so great a change, she called on the boy's mother to discover the cause.

"Really, I was desperate," said Stephen's mother. "I used every means I could invent to cure him, but with no improvement. One evening after an especially trying practice hour, I told him that no child could be so 'scratchy' unless he was unwashed. Although I knew this was not true in Stephen's case, I insisted that he take a bath before going to bed. Baths were a nuisance and were to be avoided whenever possible, nevertheless he was very sensitive about being thought dirty. The next evening he actually tried to sit still and I knew immediately that the problem had been solved. Oh yes, I found it necessary to supervise several baths that week, but the disagreeable habit is now completely broken."

Instrumental Peculiarities

By Helen Craig

EACH instrument has limitations which must be recognized before the fullest effect can be gained. The piano is apt to be staccato, lacking in singing tone. The violin is apt to be hollow-toned and "syrupy." The harp inclines toward being weak and "fluttery," the flute "reedy" and piercing, the French horn tumid and the bass viol guttural. It is the musician's problem to so subdue and direct these shortcomings that they will be transformed into the peculiar charm of his particular instrument.

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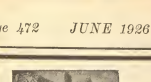
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Elizette Reed Barlow, 517 Central Ave., Winter Haven, Florida, Normal Classes;—June 1st—Tampa, Fla.; July 12th—Asheville, N. Car.
Catherine Gartrude Bird, 658 Collingwood Avenue, Detroit, Mich.
Mrs. Jean Warren Carrick, 160 East 60th St., Portland, Oregon—Normal Classes.
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Beulah Crowell, 201 Wollaston Bldg., 1506 Hodamont Ave., St. Louis, Mo. Normal Classes, June, July and August. For further information write.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Bellefontaine, Ohio, and Cincinnati Conservatory of Music, September—Wichita, Kansas.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
LaVerne C. Fleetwood, 1344 N. Spaulding Ave., Hollywood Studio: Hollywood Woman's Club, 7078 Hollywood Blvd., Hollywood, Calif.
Ida Gardner, 17 East 6th Street, Tulsa, Okla.
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Carrie Muncer Long, 606 Fine Arts Bldg., Chicago, Ill. Normal Classes, Memphis, Tenn., June; Chicago, July, August and September.
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Letters from Etude Friends

Typing and the Keyboard Touch

TO THE ETUDE :

Of the many questions that come to THE ETUDE relative to the effects of typewriting on the pianist's technic, there have been none, so far as I have noticed, by typists themselves. Perhaps the reader will find useful my own experience.

Several years ago I became a stenographer and for three years have been doing typing and for some six hours each day. For two of those years I was rather stiff, though always inclined to be pupil.

Then I read in THE ETUDE that typing was apt to produce careless and improper development of the fingers. Moreover, just about this time, I began studying with a teacher. The new instructor changed piano teachers. The new instructor detected rigidity in my one arm and considerable stiffness in my hands. She also told me my tone was harsh. I was confronted with a dilemma. Should I put my piano first in my development it seemed as if I would either have to earn my bread by some other means or learn to become relaxed in my present occupation. I tried the latter.

For some time my typing was criticized and I was painfully slow, but I persisted, and now when work is to be done well and quickly, it is brought to me. On the piano I have a pliable technic and feel myself gaining. I am said to have a good touch and my tone is not harsh.

If a person stills and tries long enough he can relax. Typing done rightly does not injure the touch. It may even help to gain strength and sureness. Typing is like piano practice: it is not how much is done, but how it is done, that counts.

FLOYD MATSON.

The Mania for "Methods"

TO THE ETUDE :

More crimes, speaking musically, of course, have been committed in the name of method than could be ever revealed. The applicant for lessons almost invariably asks, "What method do you use?" To reply, "I do not believe in teaching by any one method," is surely brings a look of surprise.

As a matter of fact, there are certain books for the beginner on any instrument that are recognized as standard. A judicious choice from these is the insignia of the skillful teacher.

I have found that you can no more expect all children to benefit by one book than you can expect them all to like the same color or the same flower. It is a matter of temperament. It is obvious that in an ordinary class, the teacher is bound to find great variation in physical peculiarities, trueness of ear, and musical talent. Some children are naturally gifted, and could learn from almost any instruction manual, whereas others must be carefully studied and trained.

My greatest joy from teaching is the analyzing of the child, and then selecting his books and pieces in order best to encourage him and to keep his interest. Some children must be appealed to from the mechanical viewpoint. They work best when inspired with a pride in the mechanics—beautiful wrist work, true notes, and so on. Others must have an imaginative story for every piece and exercise—something to set their eyes to seeing visions as they play. I once taught a child who had to be appealed to through her strong social instinct. Every evening hour was a social call; her pride was in being the perfect hostess. One false note was the same to her as tea spilled in the lap of a visitor.

Therefore, I say: "Away with stereotyped 'methods.'" Study each child individually, make the most of his natural tastes, and select your teaching music with an eye to advancing him—always keeping his interest.

And always, win their hearts first. A child will always work for someone he loves.

ELIZABETH BORTON.

A Memory of Theodore Presser

TO THE ETUDE :

During the winter and early summer months of 1876, when Theodore Presser was twenty-eight and I was eighteen, he was teaching piano at the Mount Conservatory of music at Xenia, Ohio, where I was a student. My roommate had taken sick and, when his mother came to take care of him, Prof. Presser had me share his room and bed for a short time until arrangements for another room could be made. This kindness revealed to me his whole-hearted generosity.

Another incident keeps bright in my memory. One day during my practice period, instead of working on my lesson, I was improvising to my heart's content, when suddenly the door opened and Prof. Presser peeped in. I was "scared stiff," but he simply said, "That's all right. Go ahead!" I just wanted to see who was at the piano."

At the commencement in June his three piano graduates played the following selections: *Rondo Capriccioso*, Op. 14, Mendelssohn; *Andante Favori*, Op. 14, Beethoven; *Fantasie F-sharp minor*, Op. 28, Mendelssohn.

My association with him during that year revealed to me the beauty and charm of real music. I teach piano in a small country town and vicinity and have been a regular subscriber to THE ETUDE ever since 1888.

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The New Vocal Art. By F. Marie Marafioti, M.D. Two hundred and seventy-one pages; illustrated with diagrams. Published by Boni & Liveright at $2.50.

While one-half of the world grows more mechanistic, technical and automatic, the other half turns toward the personal, the expressive, the imaginative. A civil war it is becoming between machinery and emotion.

In the former the author ranges himself definitely on the side of the latter. He does not condemn the system of vocal training; he elucidates it. We are not told to manipulate organ or chord or muscle but to express through them or in spite of them what is in our hearts.

On reading it our very sophistication may cry out, but we shall not malign the book. Too close does it lie to our inmost convictions, to our very natures.

Verdi. By Franz Werfel. Cloth bound; 438 pages. Published by Simon and Schuster. Price, $3.00.

There is some discussion as to whether King Tut is not more alive to us to-day than is an obscure Egyptian citizen of 1926, of whom we have never heard and probably never shall. This question remains to be settled.

But no doubt exists in our hearts, on reading the novel before us, that Verdi is more living with life than, say, the mailman who left the copy of this Etude at your door this morning. In all his strength, in all his weakness he stands before us with haughty, pleading eyes and childlike simplicity.

His too-long-delayed meeting with Wagner we await with dread. Ours is the half guilty joy at its final deferment. When Verdi parts from his "Othello," the child of his latter years, we feel, with him, the petulance of a bereaved parent. "Nobody knows the sort of man you are. God grant you may never write another opera!" says his frantic wife when he finds the ravioli unready, the furniture out of place, his cigars stolen. But we cannot agree with her. Our sympathies are all with Verdi.

Musical Alabama. Issued by the Alabama Federation of Music Clubs. Paper bound; 177 pages; illustrated. Published by the Birmingham Press. Price, $1.10.

Far from being a mere directory, a collection of statistics, this book is a vivid outline of concerted musical endeavor in Alabama. By means of brilliant anecdote, well-taken photographs and enthusiastic plans for the future, the volume is made to live. Throughout there is the spirit of love and loyalty for the home State which will be appreciated by every true citizen of Alabama, and, indeed, by those of all her sister States.

Two Hundred Opera Plots, Vol. II. By Gladys Davidson. Cloth bound, four hundred and fifty-one pages. Published by T. Werner Laurie, Ltd. Price per set, $2.50.

The people of the southern countries, they say, enjoy attending American and English movies because the very restraint of emotion portrayed produces, on these gesticulating races, the effect of adequacy. They, with us, would enjoy for the same reason the reading of this book, an Englishwoman's concise, clear summary of two hundred opera libretti, clear summary of two hundred opera libretti, clear enough even in its entire exactness bringing before the eyes in easy succession the settings, the characters and the plot structure of these motley creations.

Behind the Scenes at the Opera. By Mary Fitch Watkins; three hundred and twenty-eight pages; Price, $2.50. Frederick A. Stokes Co.

The author begins by explaining why it is necessarily impossible for the uninitiated to enter the doors of this world back of the opera stage. There is one more door opened for stage. There is one more door opened for us, however, by her vivid imagination, through which we are allowed to see the genial Caruso distributing gifts on Christmas to the force of workers at the Metropolitan and Lucrezia Bori kneeling in the Swiss Chapel, whence she has fled from the laughter outside, praying for her lost voice. "Behind the Scenes," we find, is not a dusty waiting room where mannikins respond to curtain calls as to wires pulled, nor yet a dreamland of puckish gaiety, but a testing-ground for hearts at whose entrance could well be written, "If ye have tears prepare to shed them now."

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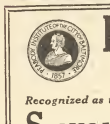
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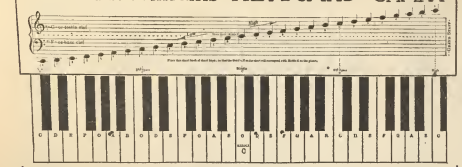
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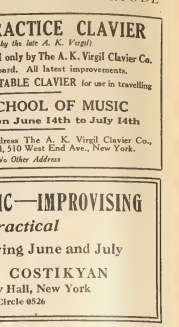
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By Fern Blanco

PIANO pupils who hold wrist or finger muscles stiffly and whose hand position is faulty will inevitably produce a thin, colorless tone which sometimes persists in spite of all words of counsel and explanation.

When example and precept have proved inadequate, let the teacher take the pupil's hand in hers and guide it into a good position. Then, while his muscles are quiescent, let her grasp his fingers one by one, push them down on the keys with the necessary pressure, and produce through them the desired tone. After playing the passage in this manner with each hand separately, the pupil will get the actual sensation in his own muscles, and will change his "wooden touch" for a full, rich, flowing legato.

Interpretation "Tools"

By Edith Josephine Johnson

TO LEAD the piano student to see the inherent possibilities of a composition, a variety of interpretations of Heller Op. 46 may be used. The procedure interferes with the Italian indications but brings a reward in developing the pupil into a student. Invariably the composition is mastered as printed. Then the pupil is ready to appreciate the effect of tempo on its interpretation. In each study a change in the tempo requires a deeper and lighter touch.

Number 3, marked *Allegretto*, may become *Andante Mocstoso*.

Number 16, *Allegretto*, sometimes called *Merry Shepherds*, may be played *Lento*, the touch being deepened to indicate heaviness from grief. The staccato notes are necessarily not very short.

Number 17, *Andantino*, may be changed to *Cantando*. This study is very expressive if all markings are exaggerated. It shows the pupil what can be done with ordinary material.

Number 23 is an excellent example of the effect of tempo and touch. It should first sound carefree, the repeated notes being delicate. The second interpretation is *Maestoso;* the repeated notes sound ominous.

Number 24, *Allegro con brio*, may be exaggerated into a *scherzo*.

Number 27, *Allegretto con Moto*, may have two new interpretations. In the first, *Cantando*, the dotted half-notes are the song and the smaller notes the accompaniment, and in the second, *Scherzo*, the smaller notes are more important.

Number 28, *Allegro non troppo*, may become *Serenade on the Water*, slow and dreamy with undulating effect.

The insight gained by the exaggeration necessary to the new interpretations increases the pupil's understanding of the music itself and of the resources of the piano in the way of contrasts.

The Critical Sieve

By H. E. Harvey

AT A concert, at a lesson, at practice, impressions should be taken in as a fish does water, or as a vacuum-cleaner air, regardless of what sediment or foreign particles lurk therein. Even Rubinstein was known to say, on being complimented on a successful performance, that there had been sufficient wrong notes struck to give material for another concert.

There is no reason why the composition itself should be accepted with unqualified approbation. There may be flaws in the chord progressions, in the tonal arrangements, in the climactic devices. Also, there may be incorrect interpretations of the composer's idea in the way of exaggerated rhythms, inadequate phrasing, or perversion of effect. Then, too, there may be faulty intonation, poor touch or lack of expression. The critical judgment can be made a fine sieve allowing only the true and beautiful impressions to become an integral part of one's musical make-up.

What the Piano Teacher Should Know

By T. S. Lovett

THE piano teacher should know:

That technic is not an aggressive, mechanical action of fingers, but a control and co-ordination which permits of the power of expression including every phase of piano playing except the individuality or personality which distinguishes one pianist from another.

That all weight is pressure, but that all pressure is not weight.

That leverage is an important factor in the production of a well-balanced tone.

That leverage is action, but that action is not necessarily leverage.

That a teacher's method is every word that he utters.

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For juvenile participants, the "Mother Goose Fantasy," by Nevin, can be used, as well as others like "Pageant of the Flowers," by Richard Kountz; "Light," by Richard Kountz; "Bobolinks," by Carl Busch; "A Rose Dream," by Mrs. R. R. Forman; "A Day in Flowerdom," by Geo. L. Spaulding, and others.

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This is a very useful beginners' book, and when it was published by Brehm Bros. it was used by many teachers who prefer the very first studies to be written in the treble clef for both hands. Having acquired the Brehm Bros. catalog, we are now going to publish this attractive book in a brand-new, revised edition, and we suggest that teachers who are familiar with the work, and those who desire to become acquainted with its merits, take advantage of the special advance of publication cash price, 25 cents a copy, postpaid, to place their orders while this special offer is in force.

Romeo and Juliet Operetta for Men
By John W. Brigham

Can you imagine anything funnier than an enactment of the famous balcony scene from Shakespeare's romantic drama with both of the characters played by men? The dulcet (?) tones of an adult male voice booming forth the impassioned lines spoken by the beautiful Juliet? This is only one of the delicious bits of humor that occur in Mr. Brigham's new operetta-burlesque for men. Those who have used his previous work, *Cleopatra*, one of the outstanding successes in recent musical entertainment publications, will know about what to expect in this new operetta. The music is always tuneful; it is a mixture of original numbers and interpolated familiar melodies. Some of the ensemble numbers are written for unison singing, others are scored for four parts, and none of them present any difficulties that cannot be overcome by amateur singers. The play does not require an elaborate stage setting, although the possibilities of an interesting one readily can be realized. Directors of men's organizations, high school and college glee clubs should not neglect to secure a copy of this operetta for examination while it is obtainable at the special advance of publication cash price, 40 cents, post paid.

Five Little Tunes for Five Little Fingers—Pieces for the Left Hand Alone
By Mildred Adair

Pieces for the left hand alone are very much in fashion. Young students are always proud of being able to exhibit their technical proficiency in this manner and, besides, excellent practice is afforded the left hand. The new book of Five Little Pieces, by Mildred Adair, contains about the easiest numbers for the left hand that we have seen. We would grade them about one and one-half. This volume has a further advantage in the fact that the student, in addition to developing the left hand, gains also an elementary knowledge of the use of the pedal.

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First Garland of Flowers—Favorite Melodies in the First Position for Violin
By Julius Weiss, Op. 38

A very popular set of piano pieces that has long been a favorite with teachers, as they present excellent material that is attractive to the young artist who has as yet not acquired much technic. These little pieces are all in first position, and having a piano accompaniment, the ambitious beginner is able to have the thrill of playing a "piece" at a very early stage of his musical training. This edition of *First Garland* will be edited with the same care that has been shown in all our other recent additions to the well-known *Presser Collection*.

At the special introductory cash price as the young student has attained the correct hand position and finger action, this work may be taken up. The idea is to keep the entire work in practice after it has been first learned, a page at a time. It contains all the necessary two-finger exercises, five-finger exercises, crossing exercises, scale work, and so forth.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Twenty-Four Caprices For Violin Solo
By P. Rode

We are pleased to announce another very strong addition to our constantly increasing *Presser Collection* in these *Twenty-four Caprices in the Form of Studies for Violin Solo in All the Twenty-four Keys*, by P. Rode. This fine work is used after the Kreutzer Studies and, in fact, is considered one of the three indispensable works of advanced violin technic, viz., Kreutzer, Rode and Fiorillo. This new edition will be edited by Mr. Otto Meyer, the personal representative of Sevcik in this country. Mr. Meyer has done the editing of a number of other recent works in the *Presser Collection*, and we are sure that this new edition will meet with the approval of all teachers who demand the best in educational publications.

The special introductory price in advance of publication is 45 cents per copy, postpaid.

Advertisement

Twelve Melodious Studies In Scale and Chord Passages For the Pianoforte
By C. W. Kern, Op. 560

Mr. Kern is a very prolific writer and our catalog contains most of his successful piano compositions. He is a practical musician and many teachers use his piano pieces in their work, as they are almost always suitable for teaching purposes. This latest contribution of his is a set of piano studies in the form of study pieces, beginning in Grade 2 or 2½ and progressing into the Third Grade. Each of the studies has a title, and each is accompanied by a note explaining the technical object to be attained. Teachers who wish to obtain these useful studies may order a copy in advance of publication at the special price of 30 cents a copy, postpaid.

Standard Second-Grade Recreations for the Pianoforte

The new volume of *Standard Second-Grade Recreations for the Pianoforte* is similar in size and scope to *Standard First Pieces* and *Young Players' Album*, both very successful works. About seventy pieces may be expected in this album, since it is one of the largest made up from the special large plates. They represent the cream of all the good teaching pieces recently published by us. The volume will be ready very soon.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Advance of Publication Withdrawals

Comes a time when the publications that are announced by us in Advance of Publication must go forth to gain upon their merits a place with buyers of music publications. This month three new publications are ready for the market and, accordingly, the opportunities to secure copies at bargain Advance of Publication prices are now withdrawn.

Album of Octave Playing is one of the works being withdrawn. This is the latest volume to appear in the series of *Albums of Study Pieces for Special Purposes*. The volumes covered Trills, Scales and Arpeggios. Like the three preceding volumes, the Octave Volume presents pieces for the development of the department of technic it covers. Price, 75 cents.

Bach Album (Sara Heinze). This excellent selection of twenty-one easier compositions by Bach is now ready in a fine new edition in *The Presser Collection*. Price, 75 cents.

From the Dalles to Minnetonka, Piano Suite, by Thurlow Lieurance. The best description we can give of this album in a limited space is to say that no accomplished pianist, advanced student or concert pianist should be without these numbers. It is an art work in every way. Price, $1.25.

Change of Address

Those subscribers who desire Etude Music Magazine mailed to their summer addresses will kindly notify us at once, giving both the old and new addresses. It would also facilitate matters if they will be careful to specify the date on their return to winter residences.

(Continued on page 478)

World of Music
(Continued from page 397)

The Ann Arbor May Festival, with Earl V. Moore as musical director, occurred on May 19 to 22. Presentations of the "Elijah" and of "Lobengrin" in English in concert form, were the leading choral events. The Chicago Symphony was the official orchestra with Frederick Stock leading it in concert numbers; while Louise Homer, Florence Austral, Giovanni Martinelli and Albert Spalding were leading soloists.

A Prize of One Hundred Dollars is offered by the Alumni of Tulane University, New Orleans, Louisiana, their Alma Mater Song. Particulars to be had from J. Randolph Foote, Tulane University.

The North Carolina Federation of Music Clubs met in convention at Burlington, April 6 to 8. Among the notable speakers and artists present were Mrs. Edgar Stillman Kelley, Mrs. H. H. A. Beach, Mrs. Crosby Adams and Miss Irene Williams.

Allessandro Liberati, long considered the premier cornetist of the world, and later touring at the head of his own band of one hundred and ten pieces (the largest that had ever paraded), will soon celebrate his seventy-ninth birthday in New York.

Kurt Schindler, for seventeen years the conductor of the famous Schola Cantorum of New York, at one time assistant to Alberto Giannini made her sensational debut, has submitted his resignation to take effect at the close of the present season. Mr. Schindler's activities will be transferred to the conducting of a chorus in a new theatre in the course of construction.

A Bach Cantata Choir has been organized in London for the study and popularizing of the cantatas of the great master. Chamber, of the great Cantor. It is composed of professional singers, so that a high degree of art in their interpretations may be expected. Its performances will be accompanied by the Bach Chamber Orchestra, an instrumental organization along similar lines; while well-known singers will be engaged for solo parts. A hopeful omen for sane music. It is interesting to recall that Bach wrote no less than two hundred and thirty-five Church Cantatas, of which one hundred and ninety-nine are preserved, and which contain some of his most beautiful music.

Presser Home Bulletin

On the afternoon of Sunday, April 18, the Presser Home Family was pleasantly entertained with a recital, kindly given by Mr. Alan Lewis Lewry, violinist, assisted by the Quartette Choir of Old St. John's Lutheran Church at 21st and Spruce Streets. For several years Mr. Lewry has been most generous in furnishing us with enjoyable programs, and he is always cordially welcomed by the Home folk.

On Monday evening, April 26, we had a unique entertainment, furnished by members of the Club. The "Spanish Inchoncha," the "One-Night Colloquy," and the very laughable "Pantomime" would have been creditable to professionals. All details, including the designing and making of the costumes, but excepting the composition of the music used, were contributed by one of the members of The Home Club.

WHAT THE VOCAL STUDENT SHOULD KNOW
By Nicholas Douty Price, $1.00

An introduction to the art of singing, with daily exercises for all voices selected from the works of the great masters of singing. This book tells in an interesting manner the important principles that will guide the vocal student aright.

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An Invitation to all Music Lovers to Become Acquainted With Etude Music Magazine

During the months of June, July and August we will accept three-month subscriptions for ETUDE MUSIC MAGAZINE at a special rate of 35 cents. While this amount hardly covers the actual cost of manufacture, it will give any music lover, not familiar with our splendid publication, an opportunity to become acquainted with its pages. It also enables teachers who realize the importance of their pupils retaining an interest in music throughout the vacation period to keep alive that interest, either by having the pupils subscribe, or by presenting them with a three-month subscription. At the end of three months we will accept $1.65, counting the 35 cents already paid, toward a full $2.00 year's subscription. These offers will be accepted as long as the June, July and August numbers are in stock.

Beware of Fraud Agents

The ETUDE MUSIC MAGAZINE cannot be responsible for the work of swindlers. Pay no money to strangers unless you have satisfied yourself that the agent is authorized to take subscriptions for the ETUDE. Read any contract submitted to you carefully. It is surprising how many rogues impose on the public, and it is amazing the number of people who are careless in paying out cash on the strength of a story told by a glib impostor. We cannot be expected to make good such losses.

High-Class Magazines At Summer Prices

Note the full-page advertisement on the inside back cover of this number. It shows your favorite fiction combined with ETUDE MUSIC MAGAZINE at a very substantial saving. Your orders will receive our careful attention.

THE PRESSER PERSONNEL



Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Mr. Elwood M. Angstadt

As it is the general rule that the leading musicians in each community are active in its choir and choral affairs, it can be seen readily that the Theodore Presser Co., in an endeavor to render unequalled service to the profession must maintain a well stocked and an efficiently functioning Octavo Department.

Mr. Elwood M. Angstadt is responsible for the efficient functioning of this department. Everyday sales make it necessary to replenish the stock, and good judgment must be used as to what quantity the sales record of each number warrants our securing from the publisher for stock. Mr. Angstadt must indicate this. The major portion of his busy day, however, is occupied in checking the orders that have been filled by the clerks laying out orders in the Octavo Department. No matter how experienced are the clerks, there is a Checker for each department (some departments require several) who carefully compares the correctness of each number filled on the order with what has been ordered and most carefully checks up on any item that the Order Clerk may not have found.

Therefore, Mr. Angstadt has no little task in looking after things in this department, in which anthems and choruses of all publishers are stocked.

Mr. Angstadt was new with us in 1916, but his retentive memory, industry and intelligence soon made him a valued member of our organization, and another department was the loser when in 1921 it was deemed advisable to have the benefit of his services exclusively in the Octavo Department.

Splendid Rewards for New Etude Music Magazine Subscriptions

The following list of really worth-while gifts are given for new ETUDE subscriptions (not your own). Any music lover, student or teacher not a subscriber for ETUDE MUSIC MAGAZINE is a prospect. Show your copy of the ETUDE and you can easily convince any musician that the ETUDE pays a mighty big dividend in attractive music, practical advice on music and interesting events and anecdotes constantly occurring in the music world.

Lemonade Set—Containing six glasses and one glass pitcher, all very attractively etched. Only two new subscriptions.

Handy Ice Set—A summer necessity—a pair of ice tongs, an ice pick and an ice shaver for lemonade or other cooling drinks. These tools are an exceptional value, made of the best quality steel, nicked plated. Only one new subscription.

Kitchen Set—Five pieces. Here is a handy set of kitchen tools which any housewife will find indispensable; consists of chopper; four-in-one tool (a useful device for removing milk caps, as an ice pick, a crown bottle opener and for opening friction covers on cans); one cake turner; mixing spoon, and that every day necessity for vegetables, meats, etc., a large fork. Only one new subscription.

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Ladies' Leather Memorandum Book—with pencil attached. Only one new subscription.

Send post card for complete catalog, showing other gifts and rewards for obtaining ETUDE MUSIC MAGAZINE subscriptions.

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Statement Made in Compliance with the Act of Congress of August 24th, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly at Philadelphia, Pa.*, required by the Act of August 24, 1912.

Editor—*James Francis Cooke, Philadelphia.*
Managing Editor—*None.*
Business Manager—*None.*
Publisher—*Theodore Presser Co., Philadelphia.*
Owners.
Theodore Presser Co., Philadelphia, Pa.
Estate of Theodore Presser, Philadelphia, Pa.
James Francis Cooke, Bala, Pa.
Presser Foundation, Philadelphia, Pa.
Presser Benefecial Ass'n, Philadelphia, Pa.
Known bondholders, mortgagees, and other security holders, holding 1 per cent, or more of total amount of bonds, mortgages, or other securities:
None.

THEODORE PRESSER CO.
(Signed) JAMES FRANCIS COOKE.
Sworn and subscribed before me this 1st day of April, 1926.
[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1929.)

Advertisement

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Mr. Alfred E. Clymer

The Octavo Department of the Theodore Presser Co. not only furnishes anthems and choruses specifically requested, but also welcomes the opportunity of suggesting numbers to those seeking material without being acquainted with publications that meet their requirements. Mr. Alfred E. Clymer is a valuable member of this department, his special field being selection work.

Whether it be directors of professional choruses or choir directors with volunteer voices; whether it be glee clubs, desiring music for concerts, or supervisors, seeking school choruses, Mr. Clymer knows just the publications from our large stock to send for examination.

Mr. Clymer's personal accomplishments and wide experience as a tenor soloist have well fitted him for this important service. Over a number of years he has studied with several of the famous voice teachers of Philadelphia and his concert and church engagements, if recorded, would make an enviable list.

Since coming with the Theodore Presser Co. in 1917, all but the first two years spent in studying a working knowledge of stock in other departments, have found him busily and efficiently rendering satisfactory service to buyers of Octavo music.

SUMMER PLAY
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Musical Knowledge
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Give Them Scissors, a Little Paste and One of the

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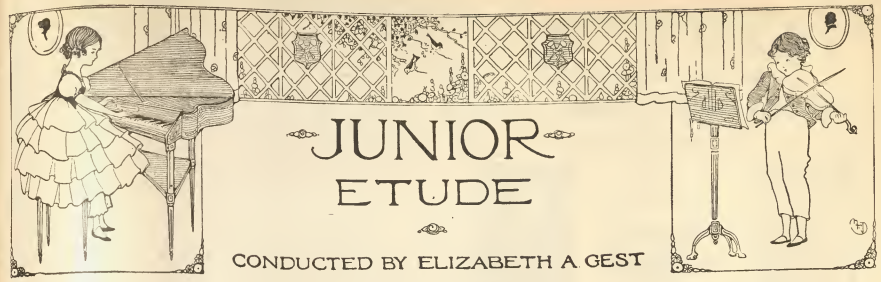
A little booklet with cut-out pictures, cover, needle and silk cord for binding may be had of each of the following composers:

Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, Wagner

Price, each 20 cents

Many teachers utilize these booklets with great success throughout the regular teaching season. Those who do not include such work in their regular course of instruction should see that the child has something of this character to keep up interest in music during the summer.

Theodore Presser Co.
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

Major Flat Keys

By Helen Oliphant Bates

Keys	Flats
When there's a flat on	B,
F-Major is the key;	
Let's add a flat on	E,
B-flat's the key I see:	
Another flat on	A,
E-flat is always only—	
Now fourth comes Mister	D,
A-flat takes care of his key;	
To these we join a	G,
D-flat it's sure to be;	
And last a flat on	C,
G-flat—you can't fool me.	

Radio Rhyme

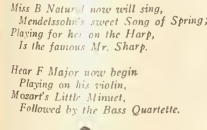
By Elizabeth Blackburn Martin

Tuneland has a Radio,
Where tone fairies live, you know.
There they broadcast every day,
Listen in and hear them say:—

Station M—U—S—I—C,
Tuneville, land of Melody.
Broadcasting from Treble Clef,
Theatre on first space F.

Miss B Natural now will sing,
Mendelssohn's sweet Song of Spring;
Playing for her on the Harp,
Is the famous Mr. Sharp.

Hear F Major now begin
Playing on his violin,
Mozart's Little Minuet,
Followed by the Bass Quartette.



Just one moment, please stand by,
Then hear "Madame Butterfly,"
Mrs. Treble clears her throat,
Her assistant, Miss Grace Note.

If, our program you have heard,
We'll appreciate a word;
Send a line by Presto wire,
Or a note (𝅗𝅥) if you desire.

Station M—U—S—I—C
Signing off at half-past three;
Tuneville Tempo, Common Time,
Hope you'll like our Radio Rhyme.

The Fairyland School

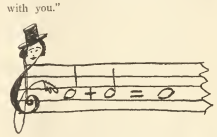
By Gertrude Greenhalgh Walker

"O, MUMMY, I just wish I were a little woodland fairy," exclaimed Betty as she finished her day's practicing.

"Well, you are my little fairy; but why do you want to be a little woodland fairy?" asked Betty's mother.

"Just because fairies may do as they want to, and are able to make music without practicing and counting. I hate to count with my practicing, but Miss Brown insists, because, without counting, she says I do not play 'rhythmically, and *rhythm is the soul of music.*"

"Well," said mother, "I am sure little fairies do have to study to be able to do all their wonderful things; but never mind, just take a little nap and maybe some little fairies will come and play with you."



Sure enough, Betty was soon in the land of Nod, and then in Sleepyland when suddenly she heard a little voice calling, "Yoohoo—Betty—Oh Betty! Do you want to come and visit school with me to-day?"

Betty looked down, and there was little Rose Fay, with her books under her arm, all ready for school. "I never knew fairies went to school," exclaimed Betty.

"Oh, yes, my dear, else how would we learn our many duties?" said Rose. "Hurry up if you are coming, for I dare not be late. Punctuality is insisted upon by our teacher."

"All right, little fairy," said Betty, and away they tripped, through meadows and fields, past a babbling brook, and right to a grove of silver birches.

"What a heavenly school-room," thought Betty. "I do not see any blackboard, though," she continued.

"No," said Rose Fay, "we use the birch bark. Ink berry fluid is gathered by boy fairies, and we use that instead of chalk."

Soon Bluebell pealed a happy tune and school began. The little fairies sang their "Good Morning, Dear Teacher" song; and then came an arithmetic lesson. The problems were in fractions. Teacher said something about 4-4 time (Betty wondered what 4-4 time had to do with fractions) and how many halves make a whole.

"Two," answered fairy Marigold.

"Good," said teacher, "put the answer on the Silver Birch Tree, so the class may see it."

Marigold stepped up to the tree and drew five horizontal lines and some perpendicular lines and a key sign, and then the fairy teacher asked Rose Fay to play the two quarters in 2-4 time.

"Gracious me," thought Betty; "that's the queerest fraction example I ever saw. I wonder what it means."

When the fairy teacher asked what members of the class could explain why fairies had to learn fractions, every little fairy knew the answer. Each raised her hand, hoping that the teacher would call upon her to explain; but the teacher chose Rose Fay, because she had brought a little guest to school.

Rose stood up and said, "Fairies learn fractions to help them sing their pretty tunes. Fractions are part of rhythm, and *rhythm is the soul of music.*"



Just then Betty saw "four o'clock," and, rubbing her eyes to see if it were really four o'clock, rubbed them open and saw mother sitting by her side smiling.

"Have you had a good nap, Betty?" she asked.

"Oh yes, mother; and fairies do go to school and count, too. Please let me telephone Miss Brown that I am going to count every time I practice so my music, too, will have a soul."

Things to Remember

By Marion Benson Matthews

There is so much to keep in mind
When I am practicing, I find;
First, count aloud, 'one, two, three, four.'
(So not to miss a beat, or more);
Then watch the fingering carefully,
And keep the wrist relaxed and free;
Look out for every sharp and flat—
Just make a mental note of that;
And mind the rests when they appear,
Or teacher's tone will be severe.
I must remember all of these—
Time, fingering, and rests and keys.
I'll do my best, and then, some day,
The hardest music I can play!

Club Corner

DEAR JUNIOR ETUDE:

The delegates of the Junior Clubs of Kansas have just returned to their homes after a most delightful and instructive time spent in convention at Independence, on March 23, 24 and 25.

This is the first time the Juniors have had so important a place on the convention program, and that they appreciate the generosity of the Seniors and friends was shown by the fact that with twenty-eight clubs in the Junior Department, the visiting delegates numbered 22, aside from the sponsors and directors who came with the Juniors.

Wednesday was Junior Day, and, after the morning spent in reports, a Junior luncheon was enjoyed at which plates were set for over a hundred Juniors and their friends. Several visiting musicians and the officers of the Federation were guests of the Juniors. Following the luncheon an interesting conference was held. The Junior delegates briefly reviewed the activities of their clubs for the past year, in response to roll call.

After the conference, the Junior delegates gave a musical program of exceptional merit. The average ages of the performers were twelve and fourteen years and the program from the first number to the last was played in an artistic manner.

Kansas has recently become famous agriculturally through the slogan "Kansas Grows the Best Wheat in the World." The Juniors are going to place her properly before the public artistically with this slogan: "Kansas Grows the Best Musicians in the World."

MISS LUCILE M. THOMPSON

Question Box

DEAR JUNIOR ETUDE:

I am very much interested in music and have received much help from the ETUDE.

I want to start a "Never-say-no" club and would like some information as to how to start it. The members all love music, and their only failing is that they are never ready or too nervous to favor us with singing or playing. We have some excellent talent and would surely appreciate it if they would favor us by letting us hear them.

L. V. I.
Iowa.

Answer. The mere fact of anyone belonging to a "Never-say-no" club should take care of the question of refusing or having nothing ready to sing or play. One of the qualifications for membership should be willingness and readiness to perform when asked by the program committee. Elect a president, and chairman of program, and a secretary-treasurer, if you intend to require one. Decide on a meeting place and how often to meet. In the JUNIOR ETUDE for December, 1925, you will find a short set of by-laws and other particulars about clubs, which might help you with your club.

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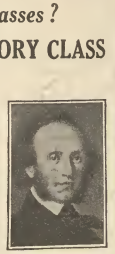


THE Standard History of Music

By

JAMES FRANCIS COOKE

Price, $1.50



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4th Week.	Gluck, Beethoven, Schubert, Weber, Mendelssohn.			
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6th Week.	Chopin, Liszt, Wagner.	Modern Italian Composers.	Rubinstein, Great French Composers.	
7th Week.	Modern Masters.	Brahms, Grieg, Tschaikowsky.	The Art Song. Famous Pianists of Yesterday.	Great Virtuosos of To-day. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms. Composers of Teaching Pieces.
8th Week.	Music in America.	Masters of To-day.	Summary of Musical History.	Formation of a Music Study Club for Next Winter.



A KNOWLEDGE of musical history is of the greatest possible value to all students of music. It increases the desire to study immensely and prepares the pupil for association with people of culture and musical experience. Using the above outline as a schedule, any music teacher may start a class at once, as this history demands no previous experience in teaching musical history. This work has been endorsed by leading educators, including Emil Sauer, Arthur Foote, I. Philipp, V. de Pachman, W. H. Sherwood, Mme. Bloomfield-Zeisler, and many others.

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JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Music in My Home." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of June. Names of prize winners and their contributions will be published in the issue for September.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

MUSIC FOR BOYS
(Prize Winner)

Tramp! tramp! tramp! the boys are marching.
Music helped the boys when they were in war; it cheered them and made their burdens lighter.
Men are generally considered the brains of the professional world and business world. The ordinary routine of a business man is conducive to a mental or nervous breakdown or disorder.
Music is daily being more generally adopted by the medical men as a cure of the nerves. Now if the youth of to-day is taught to play, or at least appreciate music, will not the "brains" of the future be more efficient and better safeguarded?
Set aside from this it is a boyhood trait to be crude and rough. Will not the refining influence of music help to bring out that other side of his life? And if this influence is regularly injected into his daily routine, nothing but a well-balanced cultured and refined personality can result.

CATHERINE E. DRISHER (Age 11),
Penna.

MUSIC FOR BOYS
(Prize Winner)

A few years ago some boys of our town would meet at some particular place at night and make raids on the rutabaga patch of an old man, and on other gardens.
The next spring a music teacher and his wife moved to this town. The man gave lessons on the violin and saxophone, while his wife gave piano lessons. The next year the music teachers moved away. Most of us boys did not quit practicing altogether, however, and now we have organized an orchestra. We meet two or three times a week. This is not a jazz orchestra but a Sunday School orchestra and we play every week in Sunday School.
Therefore, music has not only stopped our boys from stealing, but it is helping us to prepare for the world into which Mr. Presser recently passed.

HARRY SEMINGSON (Age 14),
North Dakota.

MUSIC FOR BOYS
(Prize Winner)

As a little girl I believe it is a wise plan for parents to give their boys a musical education. Some boys have exceptional talent for music, and often those who take music lessons find their talent and improve it until they become noted musicians. Music will help the boy to fill a larger place of usefulness in the world and will improve his own mind and heart. Parents who give their sons music lessons are very kind and generous, because such studies are costly. All boys receiving a musical training should be grateful and ought to prize highly their wonderful opportunity, especially since some children would just be delighted to receive music lessons but cannot afford it because they are poor. I wish that all boys could take music lessons, because I know music will help boys to become men who appreciate the finer and nobler things of life. RUBY HAMBLIN (Age 11).

Honorable Mention for March Essays

Helen Lewike, Loucyle M. Southworth, Harold Lane, Katherine Fullerton, Celeste Cassel, Dorothy Lane Cwene, Rosemary Meyers, Janet Kiley, Margaret Brown, Mary Anyz, Katherine Mead, Jeanne Murphy, Evelyn Cassidy, Martha Tiede, Lucile Somers, Marguerite Dennison, Mary Ellen Simpson, Theodora Smith, Adonia Starzyke, Harold E. Newhard, Margaret Knight, Lormie Singletary, Bryan Dale Miller, Valerin Rechlin, Eunice Fulton, William Black, Joseph Walter Dreslin, Geraldine Bennett, Elizabeth Morris.

Answers to March Puzzle

1. Thomas
2. Raff
3. Flotow
4. Elgar
5. Rossini
6. Clementi
7. Weber
8. Handel
9. Lange
10. Bellini

Prize Winners

Sophie Nassy (Age 13), New York.
Margaret Blonsky (Age 11), address incomplete.
Margaret Burnett (Age 13), Canada.

Honorable Mention for March Puzzle

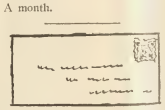
Harold E. Newhard, Gertrude Boekemeier, Clara A. Tull, Dorothy Brandon, Faurosa Garfenkil, Mildred Ondinot, Lorene Shister, Robert Shister, Beatrice Long, Harry Scullgeon, Lucile Hancock, Laura Stocker, Constance Taylor, Lottie Oldag, Elizabeth Vassil, Katherine Becker, Helen Estabrooks, Edna Ass, Elva Barrett, Bettina Hunter, Dorothy Loomis, Ruth Mahrenholz, Harold DeBlanc, Evelyn Schneider, Lois Mason, Reva Palmer, Maxine McBride, Marie Hackett, Marguerite Simonton, Eva Hahan, Nina Damon, Mary Katherine O'Bryan, Fanny Herbert, Sara Major, Antoinette Savoy, Doris M. Evans, Margaret E. Jones, Mary Eloise Wilsey, Ebrline Simonk, Clarence E. Kellog, Gretchen Kohler, Olive Roebuck, Margaret Hallowell, Edna Eagar, Cecelia Eagar, Margaret Chamberlain.

A Musical Diagonal

By E. Mendes

THE first letter of first word, second letter of second word, proceed diagonally downward and find a famous violinist.

1. An animal.
2. A small portion.
3. A famous composer of sonatas.
4. One of the United States.
5. A bird.
6. A famous German poet.
7. A color.
8. A month.



DEAR JUNIOR ETUDE:
I was very pleased to find an article on the harp in the October edition of this magazine.
The harp is my chosen instrument of music, though I play the piano, too. It is my ambition to be a piano teacher, although my harp gives me much pleasure and I hope to do something with it.
Let me say that THE ETUDE has helped to give me that ambition.

From your friend,
ABBATH BILLER (15),
Minnesota.

DEAR JUNIOR ETUDE:
Hearing about our lonely class in music appreciation that has been organized in Philadelphia, I feel in duty bound to tell you of the splendid music courses that we have in all the high schools of Los Angeles, California.
There is a music course in each high school, which is composed of sight singing, harmony, music composition and music history. Besides these subjects, one can accompany in the boys 'or girls' choruses, or join any one of the musical organizations, such as the orchestra, or the singing clubs. For all of these subjects credit is given. In Los Angeles schools music is rated as just as great in importance as *any* other thing.
Hoping this will interest you, I am,

Your interested friend,
VERNA ARVEY,
California.

DEAR JUNIOR ETUDE:
I enjoy reading THE ETUDE very much. As soon as it comes I look for the JUNIOR ETUDE. I have taken piano lessons for four or five years and I like it very much.
Some time ago I decided that I wanted to make some kind of a musical instrument. I took a cigar box, four screw-eyes, a narrow board and made it. The strings are of dental floss. I have a lot of fun picking out tunes on it. I can play "Home, Sweet Home," "Darling Nellie Gray," "My Old Kentucky Home," "Silver Threads Among the Gold," and some more. I have not decided on a name for it yet.

Your interested reader,
IONIA MARTIN (Age 12),
Texas.

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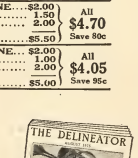
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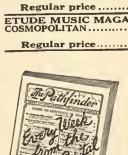
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